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THE NEW YORK DRAMATIC MIRROR

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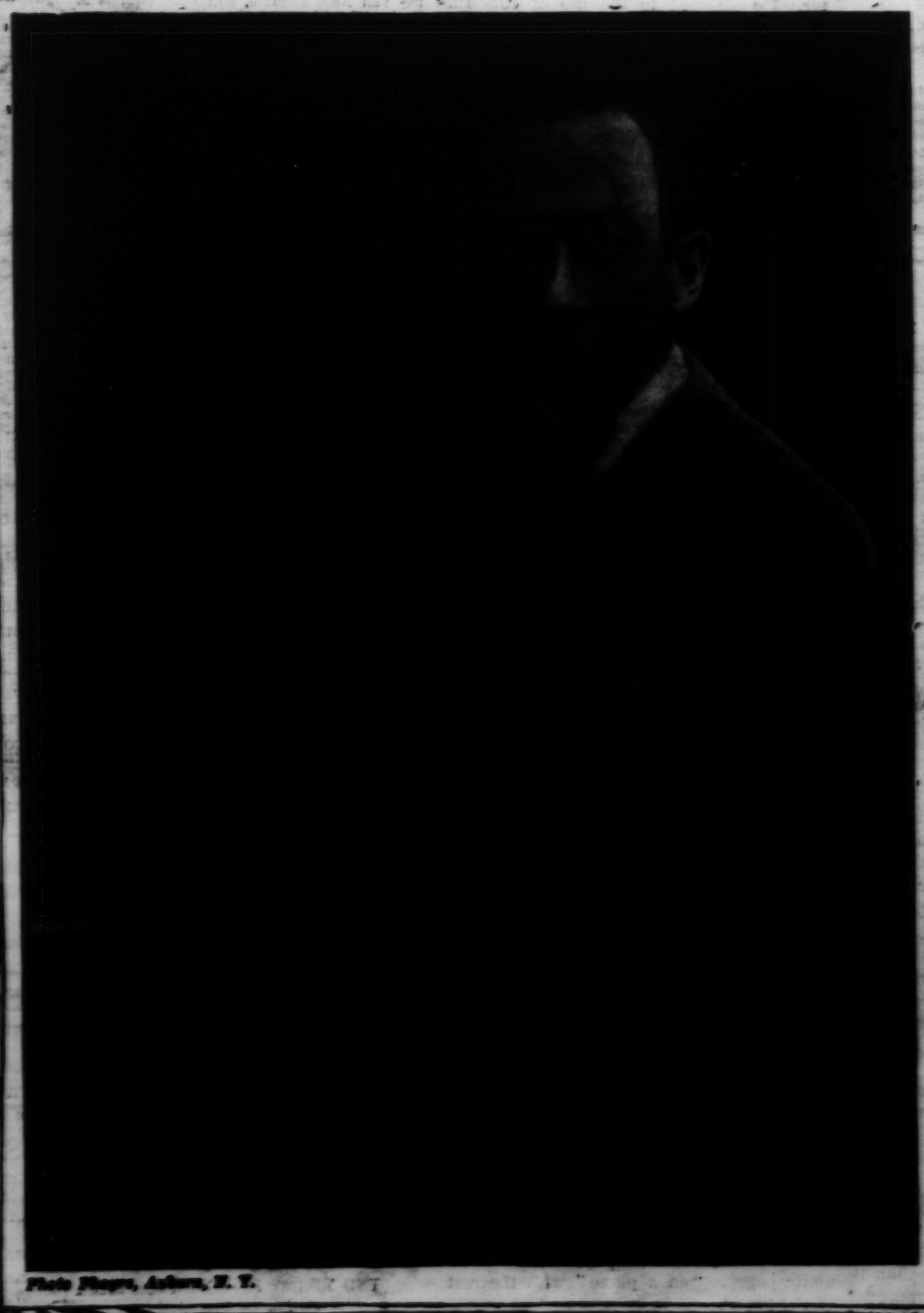

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HARLAN KNIGHT.

THE NEW YORK DRAMATIC MIRROR

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EDITOR.

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TO CORRESPONDENTS.

The next number of THE MIRROR *will go to press in advance of the usual time, as Monday, Feb. 22, Washington's Birthday, will be a public holiday. Correspondents must therefore mail their letters for next week at least 24 hours earlier than usual.*

TO ADVERTISERS.

As Feb. 22 (Washington's Birthday) will be a public holiday, the next number of THE MIRROR *will go to press earlier than usual. Advertisers will please note that the first form, including the back page, will close on Friday afternoon, Feb. 19, and that no advertisement for that number can be received later than Saturday noon, Feb. 20.*

FALSE PREMISES.

THE agitation now growing in the press as to the condition of the stage is but a recurrence of discussion as to the theatre that from time to time is projected for one or another reason or on one or another premise that has some basis of pertinency.

If the present agitation serves to awaken public opinion to the end that plays which the public should ignore shall be ignored, and thus be withdrawn; or if it shall spur the police authorities to act under laws already existing for the suppression of theatrical offerings projected deliberately to satisfy a prurient taste, it will have served a better purpose than has stood to the credit of such discussions in the past.

Arguments, however, whether by bishops, priests, clergymen, theatrical managers, editors or laymen to the effect that the American theatre, as an institution, is corrupt and corrupting, or that it is worse than it has been in the past, are plainly erroneous, as any person of intelligence that surveys the stage of to-day will quickly discern.

The theatre of all generations and of all times has shown deplorable examples, in line with an element of deplorable taste—or a deplorable lack of taste—that has inspired such examples. At this time, if there is truth in the signs which the daily press carry as to conditions in what is superficially called "society"—a body of well-to-do persons who assume to set fashions in personal conduct as well as to exhibit the latest modes in attire, and who really form but a small part of real society of the better sort—wickedness and degeneracy mark the time as to such social idlers, and the demonstrations in the theatres that have provoked condemnation in the pulpit and the press seem to have been devised chiefly for this class of persons, and form, in fact, but a part of their characteristic amusements. It is certain that this class largely make up the audiences at theatres where vulgarity and indecency prevail.

The denunciations of this class of theatrical offerings from the pulpit and in the press might better be directed to the public that makes them possible, or to the police who have the power to suppress them. If a certain part of the public is licentious, a certain section of the theatre will be set apart for its entertainment; and to cure such an evil it should be attacked at the roots.

The theatre of to-day, instead of being worse than usual, as is claimed by those who evidently have not studied it as an institution, is better than usual. It is closer to the reformatory thought which is leavening the world than it is to the vulgar desires of the moment. It is presenting plays in large number, not merely to amuse the thoughtless, but to make the thoughtless think of matters that concern humanity. No other age, in fact, has shown the theatre so close to the best inspirations of the time or more influential in propagating ideas of the greatest value to the greatest number.

DRAMATIC PAGES.

A WESTERN observer of the theatre and its sources of publicity recently criticised the make-up and contents of the average dramatic page in Western Sunday newspapers.

With but few exceptions, he said, the dramatic pages are devoid of original matter. He objected to the use of cuts furnished by advance men and extracts from press sheets of the various attractions for the coming week; to the spread-eagle style of writing that ushers stars and plays; and generally to dependence upon the advance man for material. "It may be the reading public likes this kind of mental pabulum," he says, "but it looks to me as though many editors are overlooking a splendid opportunity to place their theatrical pages on a plane with the rest of their papers."

All of this is interesting, if logical. The facts, however, do not fully bear out this view. There are here and there dramatic editors in the provinces who keep in touch with stage matters in New York and lesser centres of production; who analyse the criticisms on a first performance and arrive at a reasonably certain view as to the merits of attractions which later are to travel their way; who read much of the atrical affairs in general and study at least hurriedly the never-ending literature that pertains to their work. Such dramatic editors do not depend upon the advance agent for matter, and often their newspapers make the cuts they use from original photographs. Some of these editors, in fact, from Sunday to Sunday, make up pages that would be a credit to newspapers in larger centres, and in them their journals and readers are fortunate.

There are, however, so-called dramatic editors throughout the country who are willing to do an able-bodied man's work on their newspapers outside of the work entailed upon them as dramatic editors for the sole joy of this designation. From them little can be expected. They have no time to post themselves in advance as to the merits of attractions, and indeed little leisure from ordinary newspaper duties in which to give that attention to the dramatic columns that makes for variety. To them the advance man is a relief and a reliance. For them his stories have novelty, as they also have novelty to his readers, to whom, likewise, any "cuts" of theatrical persons are pictures that cater to an avid curiosity.

Of course the newspaper that really has a dramatic editor is an institution which all discriminating persons will prefer over the newspaper that makes a hack of the man or woman it permits to employ that title. And, as a rule, in each case, the dramatic page is "on a plane" with the rest of the paper.

BENEFIT FOR CHILDREN'S HOME.

At the New York Theatre Sunday night, Feb. 7, the Home for Destitute Crippled Children was the recipient of a vaudeville entertainment from which $4,000 were realized. The performance was arranged by Mrs. Abraham L. Erlanger. Among the artists who appeared were Stella Mayhew, Blanche Ring, Anna Held, Lucy Weston, Josephine Cohan, Ray Cox, Emma Carus, Maude Nugent, Lily Lena, Grace Hazard, Flora Parker, Carl McCullough, Melville Ellis, George Cohan, Raymond Hitchcock, Frank Fogarty, George Evans, Charles Bigelow, Clifton Crawford, Tom Lewis, Eddie Leonard, Samuel Ryan, Julius Tannen, Cliff Gordon, Carter De Haven, Matthews and Ashley, Hoey and Lee, Jerome and Schwartz, Julian Eltinge, Montgomery and Moore, Empire City Quartette, De Wolf Hopper and the Hebrew Sheltering Band.

PERSONAL.

NAGELY.—Above is a portrait of Carlton Lewis Nagely, who has written and produced his fifth successful dramatic vaudeville act this season, and is about to launch a new playlet called The Last Moment, with Marianne French playing the lead.

FARRAR.—Geraldine Farrar will take a short rest from her duties at the Metropolitan Opera House, spending the time at Lakewood.

ALLEN.—Viola Allen made her first appearance in F. Marion Crawford's dramatization of his novel, "The White Sister," last week.

DAY.—The new play in which Maclyn Arbuckle is to star next season is from a novel, "Squire Phinn," by Holman Day, published several years ago. Mr. Arbuckle is to play the character of Hiram Look, the circus man.

GOTTLOB.—Jake Gottlob, one of the owners of the Van Ness Theatre, San Francisco, is in New York and will remain here about eight weeks on theatrical business only.

BONCI.—Alessandro Bonci has been made a Knight of the Order of Francis Joseph by the Emperor of Austria.

SOTHERN.—During his recent engagement in San Francisco, E. H. Sothern was entertained by the Bohemian Club at a breakfast given in his honor.

NORDICA.—Madame Lillian Nordica returned to New York last week from a four months' concert tour covering the United States, Mexico and Canada.

AGUGLIA.—Madame Mimi Aguglia, the Sicilian actress who headed the company appearing at the Broadway theatre last Fall, has been engaged by Charles Frohman to appear in English plays. She will take a year's course in English before attempting new roles.

DAVIES.—Phoebe Davis is to have a new play by W. J. Hurlbut, author of The Fighting Hope. She will finish her eleventh season in 'Way Down East first.

ASHWELL.—Lena Ashwell produced a new play, The Truants, by W. T. Coleby, at the Kingsway Theatre, London, on Feb. 11.

MCRAE.—Bruce McRae has been selected to play the leading role in The Flag Lieutenant, to be produced this Spring.

FEALY.—Maude Fealy has been engaged by B. B. Forester and C. M. Pope to be starred under their management for a period of five years.

NILLSON.—Carlotta Nillson, in Avery Hopgood's new play, This Woman and This Man, will follow Maxine Elliott at the Maxine Elliott Theatre, opening on Feb. 22.

IRWIN.—May Irwin will return to vaudeville on March 8, beginning her season at the Colonial in Mrs. Peckham's Carouse.

OLCOTT.—Chauncey Olcott will end his Fall and Winter season in Ragged Robin on Feb. 27 and will go to Hobe Sound, Fla., on a visit to Augustus Piton. He will resume his tour at New York city on Easter Monday.

SALMAGUNDI CLUB'S EXHIBITION.

The annual exhibition of the Salmagundi Club, comprising nearly two hundred pictures covering a wide range of subjects, at the clubhouse, 14 West Twelfth Street, closed Friday afternoon, and the canvases were sold at auction Friday and Saturday evenings. Among the paintings to win marked admiration were After Glow, by Sidney W. Probert, a dull stream bordered by tall trees, dusky in the twilight; the Snowball, by Henry G. Plumb, the subject, very well treated, being a mischievous-looking youngster, enveloped in ulster, cap and mittens, making a snowball and with a look in his eyes that bodes ill for some unwary passerby; A Fantasy, by Arthur Hoeber, a stream, trees and moonlight, all done in pallid greens; and Mexican Boys, by Howard McCormick, two picturesque lads, with dusky skins, seated idly on a kind of pier or wharf. Several hundred people viewed the canvases during the week.

NEW OKLAHOMA STOCK.

The Metropolitan Theatre at Oklahoma City opened on Jan. 30, just forty-six days from the time the work of building was commenced. Ellsworth and Jordan, owners and managers, will produce the best of stock plays at prices from 25 to 75 cents. The house is finished in mahogany, with a capacity of 1,000. The opening play was The Three of Us. The following people are engaged for the season: Hayden Stevenson, George Dury Hart, Edwin H. Curtis, Harold Kennedy, George Pearce, Avon Brewer, Charles Killmar, John Beck, Jessaline Rodgers, Mignon Oxer, Julia Varney, Louise Vallentine, Helen Miller, Juliet Roberts, Ellinore Pearce, Edwin H. Curtis, stage director; John Beck, stage manager; Carmine Vitola, scenic artist.

TWO SUNDAY PERFORMANCE BILLS.

Two bills relating to theatrical performances on Sunday were introduced into the Legislature at Albany last week. One, introduced by Mr. Oliver, provides for municipal ordinances permitting Sunday performances, and for the repeal of the present State statutes that may be inconsistent with such municipal ordinances. The other bill, introduced by Mr. Spielberg, amends section 277 of the penal code to read: "The performance of any tragedy, comedy, opera, farce or dramatic performance, except between the hours of eight and eleven post meridian, . . . is forbidden." The remainder of the section is unchanged.

ELEANOR MERRON'S WILL PROBATED.

The will of Mrs. Eleanor Merron Cowper, who died in New York last Fall, was admitted to probate at Goshen, N. Y., last week. The will leaves the entire estate to Judge H. E. Royce, of Middletown, in trust for Mrs. Cowper's mother, Mrs. E. H. Merron, of Portland, Maine.

THE DEATH OF COQUELIN CADET.

Younger Brother of Benoit Constant Coquelin Passes Away at Suresnes, France.

Ernest Alexandre Honoré Coquelin, the younger brother of the late Benoit Constant Coquelin, died Feb. 8 in a sanitarium at Suresnes, France, where he had been confined, suffering from cerebral trouble, for many months. He had been informed of his brother's death but three days before, and it is supposed that the shock of the announcement, in his weakened state, hastened his end. He died of hemorrhage of the brain.

Coquelin Cadet was born in Boulogne, May 16, 1848. When a young man he entered the service of the Northern Railway Company, but in 186- ambitions to become an actor, he obtained entrance to the school of Regnier, where his brother had prepared for the stage. Three years later he won a first prize for comedy at the Paris Conservatoire, and after several successful appearances at the Odéon in comic roles of the classic plays he made his debut with his brother at the Théâtre Français in 1868. He left the theatre at the time of the siege of Paris to go into the field, and his bravery won him a military medal of honor. Failing in his ambition to be chosen a sociétaire at the Français, he took a year's engagement at the Variétés, but in June, 1876, he returned to the national playhouse. He appeared there as Ulrich in Le Sphinx of Octave Feuillet; Frippesance in Tabarin, by M. Paul Ferrier; Isidore in The Testament de Cæsar Girodot; Frederic in L'Aîme Fritz, by Erckmann-Chatrain, and Basile in The Barbier de Séville. He was received as a sociétaire in the Français in 1879. He appeared in Le Bourreau des Cranes, Les Trois Epiciers, Le Chapeau de Paille d'Italie, Le Deputé de Bombignac, Denise, Un Parisien, M. Scapin, Francillon, Margot, Griselidis, La Fauna, La Vie of Boheme, and Cellimare le Bien Aimé. His last public appearance was as the Abbe Merlin in L'Amour Veillé, in October, 1907, at the Comédy-Française. He had written a great deal for the Parisian press and was the author of several humorous works. The mental collapse which necessitated his confinement was such that any future appearances on the stage were considered improbable. The funeral was held last Thursday and burial will be at Boulogne.

CATULLE MENDES.

French Poet, Dramatist and Essayist Meets Tragic Death.

Catulle Abraham Mendes, the French novelist, dramatist, essayist and poet, was found dead in the railway tunnel at St. Germain, twelve miles from Paris, early on the morning of Feb. 8. M. Mendes had boarded a train in Paris at midnight, Feb. 7, after dining at the home of Baron Oppenheim, and was bound for his residence at St. Germain when, it is thought, he opened the door of the railway carriage, supposing that the train had reached the depot, and was thrown to the tracks as the carriage lurched from the tunnel. The body was badly bruised, the wheels of the train having passed over it.

M. Mendes was born at Bordeaux, May 22, 1841. He was best known as a novelist, poet and essayist, his contributions to the stage forming a smaller portion of his fame. His best-known play, perhaps, was Les Meres Ennemies, produced by Sarah Bernhardt. Others were La Fille de Tabarin, La Reine Fiammetta, Le Châtiment, Gwendoline, and La Capitaine Fracasse, a comic opera. His work for the theatre contained great literary merit, but it is by his novels and poetry that he will be longest remembered.

SEMBRICH'S FAREWELL.

Mme. Marcella Sembrich sang her farewell at the Metropolitan Opera House Saturday night, Feb. 6. The programme contained portions of Don Pasquale, Il Barbiere di Siviglia and Traviata. The opera house was crowded. At the close of the programme Mme. Sembrich was presented with a set of engrossed resolutions signed by the directors of the Metropolitan Opera House and a large silver punchbowl from the Board of Directors of the opera company. On behalf of the public in general she was presented with a pearl necklace and jeweled watch costing $20,000. Many members of the opera company added personal gifts. Mme. Sembrich was obliged to make several speeches of thanks. A reception was held at Hotel Savoy later in the evening.

CURRENT AMUSEMENTS.

Week ending February 20.

ACADEMY OF MUSIC—David Warfield in The Music Master—294 times, plus 6th week—42 to 49 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—William Hodge in The Man from Home—28th week—215 to 222 times.
BELASCO—Blanche Bates in The Fighting Hope—135 times, plus 5th week—34 to 41 times.
BIJOU—A Gentleman from Mississippi—21st week—165 to 172 times.
BLANEY'S—Vaudeville.
BROADWAY—A Stubborn Cinderella—4th week—26 to 33 times.
CASINO—James T. Powers in Havana—2d week—6 to 13 times.
CIRCLE—The Queen of the Moulin Rouge—11th week 84 to 91 times.
COLONIAL—Vaudeville.
CRITERION—William Gillette in Samson—18th week—126 to 132 times.
DALY'S—Julia Marlowe in The Goddess of Reason—1st week—1 to 7 times.
EMPIRE—Maude Adams in What Every Woman Knows—9th week—63 to 70 times.
GAIETY—The Traveling Salesman—20 times, plus 24th week—190 to 197 times; Thursday matinee, Fred Niblo's Lecture, Italy.
GARDEN—Henry E. Dixey in Mary Jane's Pa—77 to 84 times.
GARRICK—William Collier in The Patriot—13th week—101 to 108 times.
GERMAN (Irving Place)—Baccarat—16 and 17 times; The Stream—1 time; Zaza—4 times.
GERMAN (59th Street)—Mathias Gollinger—7 to 10 times.
GRAND OPERA HOUSE—Otis Skinner in The Honor of the Family—128 times, plus 8 times.
GRAND STREET—The Cowboy Girl.
HACKETT—Benjamin Chapin in Honest Abe—10 to 23 times.
HERALD SQUARE—Closed by fire Dec. 22.
HIPPODROME—Sporting Days and Battle in the Skies—24th week.
HUDSON—The Third Degree—3d week—18 to 25 times.
HURTIG AND SEAMON'S MUSIC HALL—Fred Irwin's Show.
KALICH—Yiddish Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Elsie Janis in The Fair Co-Ed—34 week—16 to 22 times.
LIBERTY—Mrs. Leslie Carter in Kassa—4th week—26 to 33 times; Zaza—1 time.
LONDON—Dreamland Burlesquers.
LYCEUM—Eleanor Robson in The Dawn of a To-morrow—4th week—25 to 32 times.
LYRIC—The Blue Moon—12th week—62 to 70 times.
MAJESTIC—Three Twins—214 times, plus 5th week—35 to 42 times.
MANHATTAN OPERA HOUSE—Grand Opera—13th week.
MAXINE ELLIOTT'S—Maxine Elliott in The Chaperon—8th week—56 to 63 times.
METROPOLIS—David Higgins in Capt. Clay of Missouri—9 times.
METROPOLITAN OPERA HOUSE—Grand Opera—14th week.
MINER'S BOWERY—Rollickers Burlesquers.
MINER'S EIGHTH AVENUE—Imperial Burlesquers.
MURRAY HILL—Lid Lifters Burlesquers.
NEW AMSTERDAM—G. P. Huntley in Kitty Grey—4th week—26 to 33 times.
NEW YORK—Anna Held in Miss Innocence—18th week—68 to 75 times.
OLYMPIC—Girls from Happyland Burlesquers.
SAVOY—Willton Lackaye in The Battle—9th week—66 to 73 times.
STUYVESANT—Frances Starr in The Easiest Way—9th week—27 to 30 times.
VICTORIA—Vaudeville.
WALLACK'S—Funnie Ward in The New Lady Bantock—2d week—9 to 16 times.
WEBER'S—The Girl from Rector's—2d week—18 to 25 times.
WEST END—Sam Bernard in Nearly a Hero—147 times, plus 5 times.
YORKVILLE—Mildred Holland in The Triumph of an Empress.

THE USHER

That there is abroad an idea that existing laws framed to protect stage children really oppress has new proof in the pendency in the Legislature of Massachusetts of a bill for the greater freedom of such children.

Judge J. A. Brackett is representing the Boston Managers' Association in favor of the bill, and he recently expressed himself interestingly on the subject.

"Among societies which protect children there is an opinion that a child who appears at a tender age on the stage is hurt morally and physically," says Judge Brackett. "I told the Legislative Committee, and I repeat, that the appearance of children in this manner, instead of being deterrent to their welfare is really an education. Practically all great artists have begun their stage careers at an early age by actual performances. I am thinking of such players as Mrs. Fiske, Ellen Terry and the late Joseph Jefferson. I do not believe in the appearance of children as acrobats, nor as soloists, but it is hard to see what harm can come to them from the performance of an ordinary speaking part. If they were harmed by such a performance, if they were nervously excited, for instance, it would defeat the very purpose of their appearance. A scared child would give no pleasure to the audience and the performance would necessarily be a poor one.

"These children are at all times amply safeguarded," continues Judge Brackett. "They are usually accompanied by a mother, or some one who stands to them in the relation of a mother, and their earnings are large. A good child actor is so difficult to find that often they command as high as $50 or $100 a week. It is to the interest of the management that they be taken care of in the best possible fashion, for if they fall ill they are exceedingly difficult to replace. Only one child in 10,000 has that spark of talent or genius and that is the child who can generally, if given a chance, make something of it. It is curious, too, but managers everywhere admit that children who begin on the stage are generally the ones in after life about whom not the slightest breath of scandal is ever raised. The scandals, they say, emanate from people who have been prominent in society up to the age of thirty or thirty-five and then go to the stage on the basis of a reputation acquired in the divorce courts.

"There is also the common mistake of confusing this legislation with the question of child labor. The work done by the stage children had little to do with what is ordinarily understood by child labor. There are children who work eight hours a day, who slave away for a compensation of $2 or $3 a week. Because their parents do not safeguard them, the laws are obliged to interfere. A stage child must come from a good environment, must have looks, manners, and must be gentle, docile, and, above all, intelligent. The compensation, also, is vastly different. The stage child is not abused either mentally or physically. The employment has a distinct educational value, and if children are to be excluded from the stage, there are many of the finest plays in the language which could scarcely be given at all."

Here are arguments to supplement those which THE MIRROR has recently advanced on this subject. Legislation to "protect" the stage child too often is really legislation against the stage child's right to pursue an honorable vocation and develop talents that will make him a delight to humanity.

In Baltimore, on Monday, Feb. 8, Mrs. Jane Germon celebrated her eighty-seventh birthday.

Mrs. Germon received many messages of congratulation from friends in various parts of the country, and in these renewed, no doubt, many memories of her active life on the stage.

Mrs. Germon is in prime health, despite her years, and still enjoys life. Her mind is active and she is fond of talking about the days of the elder Wallack, the elder Booth, the elder Jeffersons and all those who were stars in the days of long ago.

Mrs. Germon was born in New Orleans, and her family afterward removed to Philadelphia and later to Baltimore. For a number of years she has lived with her son at 322 North Greene Street. She was only seven years of age when she went on the stage, playing the child's part in William Tell, with Edwin Forrest, and since that time she has acted with nearly all the actors and actresses of note.

She was for seasons the "first old woman," as the line was known, in the Ford Stock company at the Holliday Street Theatre, Baltimore, where she was particularly amusing in parts with John Sleeper Clarke and John E. Owens. One of her best impersonations was Mrs. Wellington De Boots in Everybody's Friend, and another, Mrs. Toodles in the farce of that name. She was also admirable as Mrs. Dove in Married Life.

Mrs. Germon has a sister older than herself—Mrs. Elizabeth Saunders of San Francisco—who is within a month or two of ninety, and a sketch of whom appeared some time ago in THE MIRROR. They are cousins of the late Joseph Jefferson.

There are few theatregoers of the generation of to-day that know of Mrs. Germon, yet there are many still living of an older generation that remember her as an actress of fine attributes. May she yet enjoy many birthdays.

That theatres devoted to the more popular phases of amusement are not the only interests or enterprises "hit hard" by the motion picture industry is evident from a leading article in *The Lyceumite and Talent*, a journal devoted to platform entertainment.

The article describes what it calls "An Innovation," which is nothing less than a "five-cent lecture course," at Princeton, Ind.

The object of this enterprise is "to offer entertainment in competition with the five-cent 'shows,'" and for talent it depends almost wholly on local people.

An advertisement of this five-cent lecture course declares that the lectures "do not lack merit, although so cheap." The subjects announced are of those that would appeal to lyceum audiences at usual lyceum prices, though the speakers themselves may lack that degree of fame that in itself has "drawing power."

Music is furnished with the lectures, a season ticket to which costs only 25 cents. *The Lyceumite and Talent*, however, comes forward with suggestions to add interest to such a course. It would include in the entertainment declamation contests, gymnastics, drills, spelling matches, pronunciation matches "and similar diversions."

There is no town like Princeton, Ind., of course, that has not a number of young persons, ambitious for the rostrum or the stage, who would gladly declaim in public; or a number of young gymnasts who are anxious to exercise and exhibit a proficiency that the circus eventually may claim; or young and old persons in number who would triumph over their neighbors in spelling or pronunciation bees. All of these things suggest, in a way, the hackneyed "amateur night" of the vaudeville house, yet like it they have power to attract.

And so it seems that the motion picture has invaded another field.

WILLIAM TELL REVIVED.

A sumptuous revival of Wilhelm Tell held the boards at the New German Theatre from Jan. 29 until Feb. 6.

The play had been in rehearsal for months under the personal supervision of Dr. Baumfeld, whose splendid production of his own arrangement of Goetz von Berlichingen at the Irving Place Theatre last season was a red letter event in German theatrical affairs in this city. The scenery and costumes of the present revival were made from designs by Professor Alfred Roller, who stages the Vienna opera. Both were rarely beautiful. Cleverly managed light effects enhanced the beauty of the out-of-door sets.

That the German classics still maintain their hold on the people was evidenced by the fact that at each performance the house was crowded. The audience entered heartily into the spirit of the play. They enthusiastically approved the noble sentiments put by Schiller into the mouths of the Swiss heroes. When Tell pierces the heart of Gessler with an arrow from his cross-bow the deed was greeted with salvos of applause which completely drowned the actors' voices.

Almost the entire strength of the company was employed in the production. Emil Lind played the villainous Gessler subtly, with a suggestion, skillfully conveyed, of an insane streak in the Austrian Governor. His make-up emphasized the impression of the man's physical and mental degeneracy. Heinrich Marlow in the role of Werner and Carl Sauerman in that of Stauffacher demonstrated that they can do as well in tragedy as in comedy. The acting of both was dignified and restrained. Curt Grosser as Arnold von Melschthal could not have been better. His evident sincerity was a large factor in the success he won. Ferdinand Steil made a noble Tell. He acted naturally and read his lines intelligently, with a thorough comprehension of their innermost meaning. The minor characters were all well taken.

THE LAMBS' MIDWINTER GAMBOL.

At the clubhouse theatre Sunday night, Feb. 7, with George V. Hobart as Collie, the Lambs held their midwinter gambol. The programme consisted of three little plays by Mr. Hobart, a "specialty" by Clifton Crawford, and the musical portion under the direction of Theodore Bendix. Mr. Hobart's first sketch, On a One Night Stand, was presented by Thomas Wise, Arthur Shaw and Thomas McGrath, and Mr. Wise's death scene, on a bed almost too small for his generous bulk, aroused much laughter. The second play, L'Amour, was presented by a cast including Alfred Hickman, Charles Lane, Henri Leoni and Frank Doane. Mr. Doane was Fanchon, the Cricket. The last play was a burlesque on Mr. Barrie's What Every Woman Knows, called What Every Woman Thinks She Knows. William Collier was John Shad and Frank McIntyre appeared as Maggie Whylie. David Torrence, R. Peyton Carter and Fred Tyler were the three Whylie brothers, while William Burress appeared as "a horse." The "take-off," with the scene laid at Finnanhaddie, N. B., was screamingly funny. Dinner and speeches followed the entertainment.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies filed certificates of incorporation with the Secretary of State at Albany the past week: The Columbia Building and Theatre Company, New York; capital, $350,000; directors, L. Lawrence Weber, Samuel A. Scribner, Rud K. Hyanicka, Jules Hurtig, and J. Herbert Mack, New York. Maco Amusement Company, Brooklyn; capital, $15,000; directors, Edwin E. Higgins, William H. Nicolay, and Abraham Croveling, Brooklyn. Albany Majestic Theatre Company, Albany; capital, $50,000; directors, Emil Deiches, Bertha Rogowski, and Albert M. Solomon, Albany. Hippodrome Amusement Company, Utica, N. Y.; capital, $8,000; directors, Adam Tennis, Peter Karl, and Frank P. Moyer, Utica, N. Y. The Bamberg Magic and Novelty Company, New York, has also been incorporated to manufacture and deal in articles of magic and legerdemain; capital, $1,000; directors, Theodore Bamberg, Joseph A. Klein, and Otto Jordan, New York.

PICTURE VERDICT UPHELD.

The $3,000 verdict obtained by Felicite S. Riddle against Bernar Macfadden, the "Beauty and Health" publisher, and Luther S. White, a photographer, for the unlawful use of her picture as part of a hair restorer advertisement was upheld last week by the Appellate Division of the Supreme Court. White sought to have the judgment reversed on the ground that he had photographed the plaintiff at a special reduced price on the understanding that he was to have full property rights in the picture. But the court held that under the statutes the written permission of the subject of a picture must be obtained.

BRADY TO MANAGE CHAPIN.

William A. Brady has taken over the management of Benjamin Chapin in his Lincoln play, Lincoln at the White House, and has postponed Grace George's opening at the Hackett in order to give Mr. Chapin a week at that house, beginning last night. The play has been renamed Honest Abe. Bookings at the Grand Opera House, Brooklyn; the Academy of Music, New York, and McVicker's, Chicago, will follow.

E. J. CARPENTER'S COMPANIES.

E. J. Carpenter, who has three melodramas on the road, reports that although business has been bad for the past few weeks it is rapidly picking up, and all of his companies are now doing very well. His At Cripple Creek company, which is now in the South, is doing particularly well over the Jake Wells circuit.

REVIEWS OF NEW PLAYS.

OFFERINGS OF THE WEEK AFFORD VARIETY IN MUSIC AND COMEDY.

Fannie Ward Reappears in a Jerome K. Jerome Comedy—Havana a Big Hit at the Casino—Real Humor and Pleasant Music—Al Wilson in the Bronx—A New Melodrama.

To be reviewed next week:

THE GODDESS OF REASON.....Daly's
CAPTAIN CLAY OF MISSOURI.....Metropolis

Casino—Havana.

Musical play in three acts, book by George Grossmith, Jr., and Graham Hill; lyrics by Adrian Ross and George Arthurs; music by Leslie Stuart. Produced Feb. 11. (Sam S. and Lee Shubert, Inc., managers.)

Senor Bombito Del Campo	Harold Vizard
Consuelo	Edith Decker
Isabelita	Eva Davenport
Don Adolfo	Ernest Lambert
Anita	Clara Palmer
Popita	Daisy Green
Lolita	Viola Kellogg
Tita	Mabel Weeks
Mamie	Geraldine Malone
Gladys	Edith Kelly
Senora Donna Junenes	Viola Kellogg
Maraquita	Agnes Faulkner
Diego De La Concha	William Pruette
J. Fe Peyster Jackson	Joseph Phillips
Frank Van Dusen	William Phillips
Reginald Brown	Percy Ames
Roderigo	Bertrand Grassby
Hilario	Ernest Hare
Alejandro	Ted Sullivan
Enrigo	Glen Conner
Senor Patigo	Joseph Galton
Sentry	Eugene Roder
Officer	Milberry Ryder
Chiquita	Lillie Fuehrer
Chiquito	Master Bobbie Fuehrer
Sammy, Jr.	
Julio	Bertrand Grassby
Juan	Harry Sulkin
Samuel Nix	James T. Powers

An American yacht, the "Wasp," owned by J. De Peyster Jackson, is mistaken by Cuban insurgents for a filibustering vessel of the same name. The crew, and most particularly Samuel Nix, Bo'sun, are hauled into the rebellion, and Mr. Nix suffers arrest and possible execution as the ringleader. This Mr. Nix has visited Havana seven years before, and on that visit had married a Cuban belle, whose society he enjoyed but a few short hours before being sent back to his ship. On his second visit he is constantly in fear of meeting his former wife, who is rejoicing because the law will declare her husband legally dead at the end of the seven years. Mr. Nix is finally recognised by that lady through his marked resemblance to their child, and the said Mr. Nix is delighted to find that his wife is the girl he has been making love to without knowing her. This simple plot is enlivened by a fat revolutionist, Don Adolfo; a revolutionista, Isabelita; a pretty Cuban, Consuelo; the American, Jackson, his misogynist friend, Van Dusen; an Anglicised Cuban, Don Adolfo, and a philosophic yacht steward, Reginald Brown, together with other characters pertaining to musical comedy.

And comprised in this little plot are some of the best lines, the catchiest music and the cleanest music that has resounded from the Casino walls in many a year. Thanks to James T. Powers, who revised the English book for American use, and who prepared it after his own pattern, the piece is completely and genuinely funny, without a line of coarseness in it. The music is catchingly Florodora-like, and one song will erase the memory of "Tell Me, Pretty Maiden," and provide a new and more agreeable memory in its place. "Hello, People; People, Hello!" will find itself sung and spoken before the end of a week in every restaurant in town. And every one will go to the Casino to see and hear the octette that sings it—a wonderful octette, of real girls, with girlish voices and pretty faces. If that song were all there is in the entertainment it would be enough to fill the house for months. But there is a great deal more of good.

James T. Powers as the Bo'sun Nix is funny in his usual quaint way, with some new tricks and the best of his old ones. His topical song, "How Did the Bird Know That?" is excellent. Edith Decker makes an attractive Consuelo and sings with a clear, fresh voice. Eva Davenport, returning to the stage after four years of illness, has little opportunity in the role of Isabelita, but she is as funny as the part will permit. Clara Palmer is a delight as Nix's wife, Anita, and she dances gracefully. Edith Kelly, as leader of the newspaper girls, has much too little to do, for her one dance in the last act is a gem of the piece. Ernest Lambert as the Anglicised Cuban plays with his usual chappie drawl and dances with the customary long legs. He acts as a sort of pivotal point for the newspaper girls who sing. William Pruette is the fat and baritone revolutionist Diego, with one song to his credit, and nothing to his discredit. Harold Vizard plays a necessary irate father, the Mayor of Havana, a part without opportunities. Joseph and William Phillips as the yacht owner and his friend are very good, and Percy Ames is excellent as Reginald Brown, an English steward from Sheepshead Bay. Bertrand Grassby deserves a word of credit for his impersonation of a brigandlike Cuban. Two children are well placed in the second act. The names of the real girls that comprise the octette are Edith Kelly, Caroline Green, Dolly Filly, Erminie Clark, Elsa Croxton, Cecilia Mayo, Irene Hawley, and Julia Mills. The play was staged by Ned Wayburn. The scenery and costumes are most agreeable in color and arrangement, and the members of the chorus are to be noted for their individual good looks.

Wallack's—The New Lady Bantock.

Comedy, in four acts, by Jerome K. Jerome. Produced Feb. 8. (Joseph Brooks, manager.)

Fanny	Fannie Ward
Vernon Wetherell	John W. Dean
Martin Bennett	Charles Cartwright
Susannah Bennett	Terese Deagle
Jane Bennett	Margaret Fuller
Simeon Bennett	Frank Jackson
Ernest Bennett	Harold de Becker
Honoria Bennett	Perdita Hudspeth
The Elder Miss Wetherell	Leila Repton
The Younger Miss Wetherell	Margaret Grey
Dr. Fremantel	T. J. McGrane
George P. Newto	Robert McWade, Jr.
England	Mabel Norton
Scotland	Mabel Earle Graham
Ireland	Stella Maltravers
Wales	Edna May Oliver
Canada	Marie Messner
India	Sylphie Radcliffe

Lord Bantock marries Fanny, a music hall singer, and brings her to his ancestral home, Bantock Hall, without telling her that he is anything more than Mr. Vernon Wetherell. All he knows of Fanny's family is what her business manager told him—that one of her uncles was a bishop and the other a United States Senator. When Fanny arrives she discovers that all of the twenty-three servants at Bantock Hall are her cousins, aunts and uncles, all very respectable and very godly. They, led by the butler, Martin Bennett, set about reforming their kinswoman into a perfectly conventional Lady Bantock. Fanny is obliged to put up with their pestering under threat of having her husband told who she is. A group of her old music hall associates come to visit her, and their behavior brings on an explosion. Fanny discharges the entire Bennett family and confesses her identity to her husband. He, being a snob, doesn't immediately take her in his arms as he should, but waits until next day to tell her that he wants his butler's niece for his wife. The butler gives his consent, and Fanny re-engages her serving relatives to start her household on a new footing.

An excellent idea for a farce has been spoiled by trying to make a sentimental comedy. The play is mildly entertaining when it might have been highly interesting. It is very British, so much so that Americans are likely to miss the point of about half the humor. With one or two exceptions the acting is better than the play.

One of the exceptions is Fannie Ward, as Fanny. Rather piquant in person and possessed of some charm, she spoils her work by too much effort at being vivacious. Her light scenes are played artificially and her attempts at representing pathos and emotions end in failure. Charles Cartwright as the butler gives a character study as good as any he has shown in this country. He keeps Bennett from being a bore. John W. Dean is agreeable as Lord Bantock, youthful and not too stagey. Robert McWade, Jr., as the theatrical manager is excellent, and T. J. McGrane is good as the family doctor. Terese Deagle is satisfactorily stolid as Mrs. Bennett, while the two maids are well played by Margaret Fuller and Perdita Hudspeth. Leila Repton and Margaret Grey give good performances as Lord Bantock's maiden aunts. Frank Jackson and Harold de Becker play the two footmen capitally. The girls of "Our Empire" are indistinguishable, but they are all satisfactorily played.

Metropolis—When Old New York Was Dutch.

Drama, in four acts, by Sidney R. Ellis. Produced Feb. 8. (Sidney R. Ellis, manager.)

Metz Von Freiburg	Al. H. Wilson
Governor Richard Nichols	Fletcher Harvey
Lord Edward Grey	William Balfour
Henry Nichols	Richard Milloy
Captain Schoonhavan	Ross O'Neal
Mynheer Pelt	Lew Wallace
Admiral De Sagan	Jack Brady
Spiegle Kinderboeck	Arnold Meyers
Kiddo Kipp	Olive Wright
Fisherman Kloots	Kenneth MacClennon
Captain of Horse	Bert Sheridan
Mate Bobstay	Lemuel Landis
Lady Helen	Irma La Pierre
Katrina Clattercop	Julia Batchelder
Lady Nichol	Florence Stever
Frau Klooth	Mary Wilding
Lada	Edith Wright
Grisell	Lillian Van Arsdale
Gretchen	Florry Sloan

When Old New York Was Dutch is unique in that it baffles classification. At the beginning it might be romantic, historical drama; again it verges on musical comedy, and at other moments contains all the elements of Hoytian farce and Blaney melodrama. It is neither fish, flesh nor fowl, yet its incongruity does not prove a handicap, judging by the warmth and approval with which it met at the Metropolis.

Mr. Ellis' story, divested of much unnecessary byplay and lengthy "business," may be told in a few words. Metz Von Freiburg, the scion of a good German family, has been compelled to flee to America after difficulties attending his defense of a lady's name. The lady in question is the mother of Freiburg's girl-wife, whom he had married just previous to his flight, in furtherance of plans long fostered by the parents of both. He becomes an adventurer in America and is involved in the troubles of the Dutch and English, in 1664, arising from the dispute for the possession of New Amsterdam, or New York, as the English later renamed the city. In New York he again meets his wife, who does not remember him. He regains her love while his true identity is still unknown to her and she is instrumental in obtaining his pardon when he has been falsely accused of conspiracy in a plot against the English Governor's life. They are remarried and announce their intention of living in America thereafter.

With the action of the play occurring in 1664, according to history and the programme, such incongruities as an imitation of Harry Lauder and interjected Collierisms by Mr. Wilson anent such up-to-date subjects as Kaiser Wilhelm's mustache, do not permit of the production's being taken seriously as romantic historical drama. The line laid out in the first act has not been followed, and before the final curtain has fallen it has trailed off into every field known to the theatregoer, not even excepting that of vaudeville.

Mr. Wilson is agreeable to hear and see. He acts with intelligence and sings with an admirable knowledge of the limits of his voice. Despite his nasal tones his songs are rendered pleasingly and form an important feature of the entertainment. An exceedingly pretty woman with a bewildering tangle of blonde hair, Irma La Pierre, was Lady Helen, and a fascinating creature she was. She played the heroine charmingly and her methods are far superior to those usually seen in the popular priced houses. Julia Batchelder was a laugh provoking, if a bit strenuous, Katrina, and Florence Stover was a dignified and pleasing Lady Nichols. A little girl, Olive Wright, displayed unexpected intelligence as Kiddo Kipp. Fletcher Harvey was a very good Governor Nichols, blustering but good-hearted. Unfortunately, Richard Milloy was far too mature for young Nichols, and so the part failed to arouse the appeal and sympathy usually accorded to a boyish lover. The remaining roles were played with varying merit, but none of them very badly.

This week the Metropolis offering is David Higgins in Captain Clay of Missouri, with much promise of Missourian atmosphere and color.

New German—Mathias Gollinger.

Comedy in four acts, by Oscar Blumenthal and Max Bernstein. Produced Feb. 8.

Mathias Gollinger	Konrad Dreher
Veronika	Georgine Nesendorff
Therese	Blanka Frohlich
Robert Kruger	Harry Lindtne
Hedwig	Martha Spier
Karl Kruger	Heinrich Marlow
Friedrich Wilhelm Winternitz	Carl Sick
von Ramberg	Heinrich Lowenfeld
Kappler	Ernst Wurmser
Corbinian	Jacques Horwitz
Mali	Carl Steindler

Therese, the daughter of Mathias Gollinger, a wealthy Munich brewer, is wooed and won by Robert Kruger, a young architect from Berlin. The bridegroom-to-be is much annoyed by his future father-in-law's outspokenness on all subjects, and he congratulates himself because his return to his native city with his bride will remove him altogether from Gollinger's sphere. Karl Kruger, Robert's father, and Hedwig, his sister, come to the wedding. The elder Kruger persuades Gollinger to come to Berlin and to open a beer-garden there. The brewer begins his visit to the city on the Spree unauspiciously. He has some nocturnal adventures, which are reported in the papers. Robert hopes to get a commission to build a big bank. An influential director, the newly created Baron von Ramberg, comes to visit him. Gollinger discovers in the Baron the son of a traveling salesman, who, years ago, used to come to his father's brewery. He offends the Baron grievously by reminiscing about his earlier and humbler days. Ramberg goes away in a huff, leaving it clear that Robert has not the ghost of a chance. The Krugers are furious with Gollinger. Robert tells his wife that she must pack her father out of the house instanter. Therese's sympathy is all with her father and she goes back to Munich with him. Robert soon finds that he cannot get along without his wife, so he comes to Munich and becomes reconciled with her. Gollinger has had enough of Berlin and decides to live in Munich the rest of his life.

The comedy is a pleasant evening's entertainment, unpretentious and light as air. Much of the fun lies in the criticisms which the Berliner and the Muenchener make of each other's cities. Gollinger speaks the Munich dialect, while the elder Kruger makes use of the Berlin brand of German. The play was written for Konrad Dreher, the famous German comedian, who appears in the title-role at the New German Theatre. Mr. Dreher demonstrated that he is a master in his genre of acting. His art is of the highest sort, that which conceals art. Always simple and natural, never descending to farce, he scored his points unerringly. To speak the truth, he really was the whole play. When he was off the stage interest rather lagged. In the third act he sang in a very agreeable voice a song contrasting the old days with the new. The other parts were all in capable hands. Mr. Wurmser in a capital make-up made a hit as Kappler, Gollinger's eccentric bookkeeper.

Empire—Students' Matinee.

A Desperate Remedy, a play in four acts, by B. A. Ficklen and Hilliard Booth, was given its first performance on any stage at the Empire Theatre last Thursday afternoon by the students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School, with the following cast:

Major Harrington Rose	G. Emil De Alton
Allen Lloyd	Felix Kasuba
Kenneth Hunter	Anthony J. Burger
Daddy Jake	Arthur P. Hyman
Father Brannon	Carle B. Robbins
Selina	Jean Darrach
Phoebe	Mary Carter
Theodora Merrydew	Roberta L. Droste
Kathleen	Gretchen Stiger
Sister Veronica	Donna Halstead
Sister Mary Claire	Florence Hart

To prevent Phoebe Rose from carrying out her ig-

(Continued on page 4.)

THE MATINEE GIRL.

HER INTERESTING GOSSIP COVERS A WIDE RANGE OF TOPICS.

The Third Degree and Helen Ware—The Hearts of Women—Little Charities with Big Results—Stories About Players.

TO see an engrossing play well acted gives me the same thrill I feel when round the yellow circle set in Summer green the shining bodies of thoroughbreds press home in a race. There are the same suspense, the same sympathy in swift action, the same successive doubt and fear and hope as to the outcome.

The Third Degree was like a chief event of a season at Sheepshead or Saratoga. Edmund Breese, his bluff, breezy personality so lost in Brewster, the lawyer, that only the programme identified him, was such a frosty, subtle, warm-hearted, canny, grown-up child as we have seen behind the mask and surrounded by the big books of the law. Helen Ware was dowdy and common and blunt and shrewd, as we have known the best of the class she portrayed to be. Wallie Eddinger was weak and irresolute and spoiled, but at the core of him manly, rather better than the ordinary type of the rich man's son; and Ralph Delmore was a photograph of a New York Chief of Police we all remember for his picturesque character and diction. Grace Filkins was beautiful and classy and almost game.

The play was an admirable vehicle for them all. One forgot the lesson in the play and the reformative mission of this particular playwright in the finely sustained doubt as to what would happen next, a doubt maintained to the last five minutes of the play.

If all plays were like The Third Degree, audiences would have no inner promptings to leave after the second act, because of the serene, prophetic knowledge of how they would end.

Helen Ware's career, it has been whispered me, began as did Olga Nethersole's. She was a governess. Her pupils departing for a Summer in Europe, Miss Ware filled the otherwise idle months and empty purse by giving swimming lessons in one of the public baths at an East River pleasure pier for $40 a month. With Miss Walsh in The Kreutzer Sonata and Resurrection and in The Road to Yesterday she won chief recognition until she headed The Third Degree company.

There is a story that Miss Ware is a mystic. It may be true, for mysticism has its disciples on the stage. The story goes further, even into the "silence" into which her rest cure doctor once ordered her, and where there appeared to her the shade of a great actress of another generation, one who has guided her dramatic steps and taught her to play her parts. An amazing, absorbing story, but I heard it from Lee Kugel, and I learned from David Belasco to beware of Lee Kugel's stories. Mr. Belasco declares that Mr. Kugel's imagination takes somersaults into the deep and aeroplane flights into the upper air.

To see Eva Davenport on the stage again is like the taste of the first dish of June strawberries. That comedienne of mellow methods has walked for three years with pain as a pace setter. She has learned how big with anguished possibilities is that little word "Wait."

We who have known her for the human dynamo she is have known that she is one of those rare beings who know the "joy of work," and has never had any backward, jaundiced thoughts about her choice of a profession, knew the repressed agony of those three times twelve months for her. As children who watch the steam-filled kettle, we feared and expected the flying off of the lid. But to our amazement the lid remained in its place. If in any solitary moments that natural phenomenon occurred, we never heard of it.

But as do all poignant human experiences, the illness and the waiting passed. Miss Davenport is illumining Havana with her comedy.

"How does it feel to play again?" I asked her as she joyously set forth for Trenton to make her re-debut.

"Like heaven," she answered devoutly. "It will be angelic to get my hind feet on the stage once more."

One of the older actresses, thrusting her hand deep into a huge handbag, produced her mascot. It was a much-worn envelope with Lillian Russell's address inscribed upon it.

"I always carry this," she said. "I have carried it ever since one December afternoon when things looked black and I was thinking of the river, I met Miss Russell. She smiled in her cheery way and asked me how I was. I'm afraid I began to cry. At any rate I soon let her know that I was not basking in the sunshine of prosperity. She said, 'I wish there were something in my company for you, but there isn't. There are just two girl parts. But I'm getting rusty on English literature. I never have time to read. Come up every morning and read and talk to me while I am dressing.' I jumped at the chance as a hungry fish jumps at fat bait. When she paid me she always fibbed about the time. I was to give her an hour. She would point to the clock and say, 'You've given me an hour and a half.' 'No, I haven't,' I would say. 'Yes,' she would say, 'can't you see that it is at least an hour and a quarter?' When I proved to her that it was exactly an hour she insisted that the clock was wrong and that she would pay for the extra time. I tell you Lillian Russell is the kindest soul in the profession."

Marcus Mayer, who is now Mrs. Leslie Carter's manager, once offered to send me a list of "Actresses Who Have Hearts." He was with Olga Nethersole then, and he assured me with Marcus Mayerian solemnity that of all the great hearts in the stage world Miss Nethersole's was the greatest. Marcus sailed away, as men have sailed before, will sail again, without keeping his promise. The question of who are the Lady Greathearts of the American stage he has left an open one.

To my intimate personal knowledge, Virginia Harned is one of these. A pretty pamphlet bound in loyal blue and genuine gold could be published of her unostentatious good deeds. Of the haven her home has been for women of her own and other professions who have encountered stormy seas or unprofitable shallows. I have met some of them there, tired women who were resting, discouraged women who were learning again the lesson of hope, and after a time they have gone forth from the beautiful home of the Sotherns re-equipped for the voyage.

From a far stand on the road an actor wrote me of the quietly beneficent deeds of Maxine Elliott. "No one will ever know how many such things she does," he said; "how many a poor fellow who, gone from her company to a hospital, is mysteriously cared for, everything guaranteed, until he is well and at work again; how many a girl she has helped by encouraging words or a pressure of the hand." When Miss Elliott read of the illness and need of Clara Morris she instantly said: "Can I do anything? I will do anything in my power."

And Blanche Bates! There pour through her veins all the transmitted hospitable impulses of her Southern race. Her country place, the Ira Bailey Farm near Ossining-on-the-Hudson, is open to every woman she knows who needs osone and quiet, and there are so many who need and accept them that there isn't always bed room left for the generous hostess.

Wherever she walks generous deeds spring up as flowers about Rose Stahl's feet. About the stage doors of the theatres where May Irwin plays there forms a breadline. Marie Cahill, through the medium of her church and in countless individual ways, shares her good fortune with obscurer folk. And Fritzi Scheff's kindness to members of her company stricken with illness has become a proverb. To Julia Marlowe look many strugglers in the collateral arts of painting and authorship for the aid of influence and encouragement. To her country home in the Catskills came many of these, bidden for a reunion that might otherwise have been denied them.

At Otisville, N. J., is a gipsy camp, or that which resembles a gipsy camp. The folk thereabout know it as "The consumptive cure for a lot of city fellers." It is a colony of two hundred exiles from New York who are seeking health by the out-of-door method. They live in odd little portable houses, built on the model of a screen. Each of these tenuous habitations has a name. The last imported to the little city on the hill is called "The Queen of the Moulin Rouge."

Israel Zangwill, induced to grant a languid interview in London, admitted that America "has produced some tolerable plays." A gracious admission from Mr. Zangwill, especially since both America and England found his Children of the Ghetto intolerable.

When bill collectors, borrowers and other bores rap upon William Pruette's dressing-room door a trim, brisk young woman opens it.

"B-b-b-eg pardon," stammer the intruders. "I would like—is Mr. Pruette in?"

"No. Is there anything I can do?"

"I should like to see his dresser."

"I'm his dresser."

"You? Are there female valets? Ha, Ha! Ho! Ho!"

"I am Mrs. Pruette."

"I beg your pardon."

"Certainly."

When the man who "wants what he wants when he wants it" arrives he explains that Mrs. Pruette's skilled labor makes the services of any mere male dresser a botch and an offense. "She always makes me up," he says. "If I were to lose her I would have to leave the stage."

Of equal dependence upon wifely assistance is that sub-cellar basso, Eugene Cowles. His wife it is who paints his cheeks and tints his brows and gives to his eyes the mild Southern expression with which he languishes at Marie Cahill in The Boys and Betty.

Alice Dovey, who is the chicest person in A Stubborn Cinderella, is in appearance an *edition de luxe* of Edna Goodrich, in method not unlike Billie Burke. Miss Dovey, like Ruth Maycliffe, is a product of the prairies. Born in a Middle West village, she and her sister Ethel studied abroad and became so English that they shed real English tears when their papa and mamma insisted upon their presence in the prairie menage.

"We were terribly English then," said Miss Dovey. "But, Geo! it's different now."

Maynard Whita, but recently "the Chesterfield of the Press agents," has transferred his energies and his lessons in the correct blend in manner to Wall Street. If he teaches the bulls and bears how to behave nicely to the lambs he will not have lived in vain.

Charles Abbe, who provides richly the comedy in The Battle, is one of the comedians who are "as funny off as on." His stories are unusually new and always welcome. His reputation as a story-teller is an open sesame on the tier of dressing-rooms at the Savoy.

He rapped at the door of Miss Victor's dressing-room. "I have a story," he said dulcetly and ingratiatingly. "All right, Mr. Abbe, come in." The leading woman extended a gracious hand and proceeded with her left eyebrow, while her maid fastened her slippers. After a long silence she turned from her mirror and smiled. "What is the story, Mr. Abbe?" "I haven't any story. I just wanted to get in."

I took an excursion into vaudeville last week and stopped at the Colonial station. I found three women and a sketch to charm me.

The women were Annette Kellerman, fresh and beautiful as the first flush of dawn, frolicsome as a Summer breeze, sexless as an angel. The modesty of her act lies in her apparent unconsciousness of sex. It is delightful, this unobtrusive unconsciousness of sex. The most indecent women I have ever known have been those whose acts and looks and bearing screamed the constant reiteration, "I am a woman, I am a woman, I am a woman," until it became a challenge and a desecration.

Another was Flora Parker, of the duo De Haven and Carter. A dainty damsel she, of a stage manner as refined as any demanded for the portrayal of "upper clawses" in an English comedy.

The third, of a different sort yet clever as any, was the junior member of the firm of Murphy and Nichols. Mr. Murphy's sketch is a satire of a mushroom school of acting. Miss Blanche Nichols is a character comedienne who tumbles through the "gamut of the passions" and ends by pulling a stage wall upon herself for the impressment of pupils.

Mr. Murphy, by the way, has no reverence in him. To the open-mouthed amasement of the new pupils he names the glittering galaxy of those whom he says he pushed into their high rank.

"John Drew's doin' an Apache with Eva Tanguay—my bookin'—an'—[at the telephone] That you, Lil? (It's Lillian Russell.) She wants me to pick her another husband."

Austin Strong says that while he was in London he paid a visit to J. M. Barrie. On his way he passed through Kensington Gardens, where Peter Pan happened. As the writer of rare whimsies bade him welcome Mr. Strong said:

"Mr. Barrie, on my way here I met a duck. He was swimming around in the pond, and I spoke to him. I said, 'Do you know Wendy?' He said, 'I never heard of Wendy.' I said, 'Do you know Hook, the pirate?' He said, 'I never heard of Hook, the pirate.' I went through the whole category of Peter Pan worthies, and that duck doesn't know one of them." Mr. Barrie listened with eyes of owlish wideness and innocent gravity. When Mr. Strong finished he asked, "Was it a duck with a red bill?"

Rose Stahl is afraid of nothing on earth or in the heavens except burglars. She carries burglar insurance on every possession of hers except her heart. The insurance companies refuse to take so great a risk as that. All of her fathomless ingenuity she exhausts in devices to foil the burgling guild, and she is convinced that if she awoke and saw a personage with a black mask and a dark lantern she would instantly pass to the yon.

Fancy, then, her reception of this note from Florye, her Ethiopian handmaiden, a note which Miss Stahl stuck into the corner of her mirror in her room after the matinee:

"Miss Stahl, I waited until five-thirty. I have gone to get my dinner. The diamond bracelet is under the blanket at the foot of the bed."

THE MATINEE GIRL.

ON COPYRIGHT EXTENSION.

R. W. Ashcroft, business-manager for Mark Twain, Inc., returned from London last Saturday, where he went to get the views of English authors relative to an extension of the copyright period in different countries. He found the English ready for such legislation, but the opinion seemed to be that nothing could be done until the British colonies were ready to take similar action.

LIGON JOHNSON ON A WESTERN TRIP.

Ligon Johnson, the general counsel of the Managers' Association, is taking an extended Western trip, and while in Chicago will continue his crusade against the unsatisfactory conditions now prevailing in Illinois owing to the present laws regulating the appearance of children on the stage.

REVIEWS OF NEW PLAYS.

(Continued from page 3.)

testing of reconquering the world and becoming a man her relatives and friends are determined to resort to the most desperate resources. On the theory that the young girl will forget her ambition to live only for the church if her mind be suddenly filled with some other absorbing topic, Theodora Merrydew, her friend, conspires with Allen Lloyd and begs the latter to propose marriage to Phoebe. She argues that the engagement need only be a temporary one, lasting only long enough to bring Phoebe's morbid thoughts back to worldly and happier things, and then a method of breaking it off could be found. But when it is discovered that Phoebe really loves Lloyd and accepts him gladly, unpleasant complications arise, particularly because Theodora has a fondness for Lloyd herself, and Lloyd, in turn, is not in love with Phoebe as yet. The girl's witnessing and evident adoration of him win Lloyd's love, however. He sticks to his proposal of marriage, and the entanglement is further smothered by Theodora's apparent decision that she isn't so awfully in love with Lloyd, after all.

Despite rather amateurish construction and long-winded methods of arriving at important climaxes, A Desperate Remedy is interesting and succeeded in holding the attention unflaggingly of the good-sized audience at the Empire.

It furnished Mr. Hyman, too, with the best opportunity he has had this season and Miss Darrach with the chance to make more emphatic the promise her work in the Academy's former matinees holds forth. Mr. Hyman's Daddy Jake was carefully conceived and very well done. The Selina of Miss Darrach was a stern, precise, charming young person, and the success of the climax of the third act was due largely to Miss Darrach's really good acting. A somewhat woebegone, lugubrious little heroine was Mary Carter, but when she smiled, which she did too seldom during the play, somewhat toothily, she looked so sweet and winsome that one couldn't blame the other members of the cast for their habit of kissing her on the smallest provocation. Roberta Droste was a good Theodora, albeit a bit weak in her display of emotion. The Allen Lloyd of Felix Krembs was a manly and convincing lover, and Mr. Burgar as Kenneth Hunter did a small part adequately. Miss Stiger, with a weird brogue, was a funny and very real Irish maid. Mr. De Alton, unhappily, lacked the power and strength required for Major Rose. The settings were in good taste and that of the third act very elaborate and beautiful. The stage management was admirable.

Grand Street—The Millionaire and the Policeman's Wife.

Melodrama, in four acts and fifteen scenes, by Owen Davis. Produced Feb. 8. (A. H. Woods, manager.)

James Pierce	Frederick Clayton
Mosey Notmuchsky	Henry Frey
Herbert Gould	Bigelow Cooper
Scrappy	W. J. Baxter
Paddy Donovan	Ed. S. Allen
George McBride	Walter Jefferson
Snowball	Ed. S. Allen
John Whitney	Peter Lamarr
Bill Crawford	Thomas Holden
Adolph	Hugo Boston
George Whiteley	Edward Fiser
Humpy	David Hayden
Lee Ting	Ralph Harton
Long Boy	Charles J. Wells
Wong Tong	William G. Ashley
Mrs. Margaret Nelson	Anna Dunn
Nellie Graham	Florence Chandler
Kate Dexter	Anne Leonard
Dippy Armstrong	Rosalie
Mabel Pierce	Blanche Shirley

Herbert Gould, a "well-to-do millionaire," is relentlessly pursuing Mabel Pierce, wife of an honest and poor policeman, named James. The pursuer is aided by a blonde accomplice, named Kate Dexter, who has a sort of mixed ale voice and a dimpled back, neither of which are referred to in the lines of the play. Gould gives this Kate person a paper offering her untold wealth if she secures for him the aforementioned Mabel, "no matter how." Kate shows the paper to Mabel on a ferryboat and because Mabel is peevish, throws the paper and a perfectly good sterling silver purse into the muddy river. Gould hires a thug to put on a diving suit and recover the paper and the purse. James, who wears his bathing suit under his other clothes, follows the diver to the depths of the river. There, by the rays of a single waterproof oil lamp, they, James and the thug, struggle for the paper and the purse. James cuts the thug's air tube and leaves him to die a dog's death. He does not die. But James catches a severe cold and is threatened with pneumonia from walking in his bare feet on the cold stage. In the meantime Mabel has escaped from her pursuers by clinging to the rear platform of a collapsible elevated train. Well, Mabel is captured. James, the soubrette and her faithful low comedy Jew follow her captors and rescue her. But Gould doesn't mind. He and the Kate woman and the thug put a stick of dynamite under the old Tarrytown bridge and blow it up just as James et al. are coming in their automobile. Mabel and James cling to a convenient tree while the bridge goes down. Then Gould and his gang set fire to the tenement where James and his companions reside and a noble policeman saves Mabel's child, and they go to the tower of the Singer Building at night and are overcome by Gould, etc., and are taken to a joint in Chinatown and tied to the floor, and the low comedy Jew brings the police and it's all over by 10.45.

Owen Davis does not have his name on the programme as author, but good authority says he wrote the bridge, elevated train, Singer Building and all the rest. The acting was of the usual order of merit, though Anne Leonard as Kate could improve on her work by speaking more distinctly. The comedy of Henry Frey as Mosey Notmuchsky was amusing and his parodies were applauded. Rosalie was sprightly in the soubrette role and proved she can dance by doing some lively steps. Frederick Clayton made a manly policeman and Blanche Shirley was a good heroine. Bigelow Cooper was different from the conventional villain in the role of the millionaire. Other characters were satisfactorily played, and Ed S. Allen obliged with a song.

Hackett—Girls.

Clyde Fitch's comedy of Girls, that had so long a run at Daly's last season, played a successful engagement at the Hackett last week. The company was practically the same as before, with the principal parts played by Florence Reed, Ruth Maycliffe, Amy Ricard, Zelda Sears, Phyllis Young, Charles Cherry, and Herbert Standing. This week, Benjamin Chapin in Honest Abe (Lincoln at the White House).

West End—The Wolf.

The second visit of The Wolf within a few weeks to this house occurred last week. The return of this organization was welcomed by liberal patronage and appreciative audiences throughout the week. This week, Sam Bernard in Nearly a Hero.

At Other Playhouses.

DALY'S.—The World and His Wife was Mr. Faversham's offering last week, the last of his season at this house. This week, Julia Marlowe in The Goddess of Reason begins a four weeks' engagement.

YORKVILLE.—Mildred Holland's offering last week was Frou Frou, in which Miss Holland gave an excellent performance. This week The Triumph of an Empress is the bill.

GRAND OPERA HOUSE.—Montgomery and Stone in The Red Mill played to large business here last week. This week, Otis Skinner in The Honor of the Family.

APOLLO THEATRE PLANS FILED.

John J. Kelt closed the final contracts for building the new Apollo Theatre on Long Acre Square last week, and Architect McElfatrick filed plans for the structure. The building will cost $800,000, and the rental of the land for sixty-three years will aggregate $1,700,000. Weber and Rush will own the Apollo. It is to cover the 100.4 by 140 northeast corner at Broadway and Forty-seventh Street owned by the Wescott estate. Over the theatre will be built a ten-story office structure.

REFLECTIONS

A new comedy, Quatre Fois Sept Sont Vingt-huit (Four Times Seven Makes Twenty-eight), by Romain Coolus was produced at the Bouffes Parisiens on Jan. 23.

Charles Langley Sloan, a special representative for Cohan and Harris, and Nancy Mayo White, a member of The Girl Behind the Counter company, were married at Youngstown, Ohio, on Jan. 30.

Helen and Beryl Pullman, who played the children's parts in Salomy Jane at the Crescent Theatre, Brooklyn, last week, have been engaged to play the same roles at the Suburban Garden, St. Louis. After several stock engagements in The Prince Chap they will return to vaudeville in a new sketch by Edward Peple.

Vida Whitmore is now playing the role of Helen Legarde in Miss Innocence in place of Edith Decker, who has joined Havana.

Henry Dornton, who plays Rogers in The Servant in the House, has completed a play of the Florida "Flatwoods." It is a feud story and the title is On the Big Cypress Trail.

Charles Reynolds, at one time a pupil of the American Academy of Dramatic Arts and later an actor, has been admitted to the ministry of the Methodist Episcopal Church and is now in charge of a church near Tuxedo, N. Y.

Wiley P. McNair, manager of a floating theatre that plies between New Richmond, Ind., and New Orleans, was married at Cincinnati, O., on Jan. 28 to Miss Leo M. Dowd, leading woman of his company. Mr. and Mrs. McNair started at once on tour with the boat, at Columbia, Ala.

Raymond Hitchcock's new musical play, in which he will be starred by Cohan and Harris, will be written by George M. Cohan. His tour will begin about April 1.

An Englishman's Home, a new war play by Major Guy du Maurier, has been obtained by Charles Frohman for production in America. The play has made a sensation in England.

Maynard Waita, for five years a member of the staff of Henry B. Harris, has entered the employ of Harris and Fuller, bankers and brokers, and will be at their branch office at 477 Fifth avenue.

Lee Parvin, advance representative of In Wyoming, writes that owing to the washing away of the bridge over the American River near Sacramento, Cal., on Jan. 15, the company was tied up in Sacramento for five days, during which time there was not a train running over the Southern Pacific between 'Frisco and Ogden. The company picked up their route again at Salt Lake City.

Charles Dillingham has completed arrangements for a Spring production of a new musical play by George V. Hobart and John L. Golden called The Candy Shop. The cast will include William Rock, Maude Fulton, Frank Lalor, John Barrymore and Bliss Milford.

Meyer and Son, a three-act play by Thomas Addison, will follow Mary Jane's Pa at the Garden Theatre. The production will be made by Thatcher and Atkinson, of Boston.

Earle Mitchell, recently of Leo Ditrichstein's company, has returned to El Paso, Texas, to settle the estate of his father, the late Judge John F. Mitchell. Mr. Mitchell will probably remain in El Paso until late in the Spring.

The engagement is announced of A. W. Dingwall, manager of the Broadway Theatre, and Adrienne Augarde, now prima donna in Peggy Machree.

Henry Steigner and Mrs. Helen C. Bergen-Curtis were married on Wednesday, Feb. 3, and will be at home Wednesday evenings, March 3 and 10, at the West Park, 421 West Fifty-seventh Street.

The William Penn Theatre, in Philadelphia, that has been in litigation for several months, has been purchased by the Lancaster Avenue Improvement Company, and William W. Miller, manager of the Girard Avenue Theatre, has acquired a lease for a term of years.

A petition in bankruptcy has been filed against the John J. Reisler Amusement Company, of No. 1440 Broadway, which produced the play, A Cash Girl, by these creditors: Sarah Cohen, $2,000 on a note; Timothy J. Cronin, $225, judgment for salary; Nellie Tucker, $65 salary.

Grace Merritt, who is now on tour in When Knighthood Was in Flower, is repeating her success of last season and is appearing for the first time in Cincinnati this week. From there she goes to Chicago and Milwaukee for a week's engagement each. Her artistic portrayal of the role of Princess Mary Tudor has placed her, after one season's notable work, in the foremost ranks of our most promising young actresses.

James M. Brophy for the first time in many years finds himself in town at this season of the year. He returned to New York last week, having recently closed his engagement with Arthur C. Alston's attractions.

Dimon Lyon has been ordered by his physician to give up work of any kind and to remain at Lakewood, N. J., for a long rest. He would be glad to hear from his friends at Sunset Lodge, Lakewood.

Gertrude Barnard, a member of the chorus of The Boys and Betty, played the role of Madame Prans last week, during the illness of Marguerite Binford.

Valentine H. Kennedy has been appointed manager of the Hudson Theatre. He was recently business manager of The Third Degree.

George Brennan and Thomas Dixon, Jr., have formed a partnership to produce Eugene Presbrey's dramatic version of "The Coast of Chance," by Seton Merriman.

The Midland Theatre, at Fort Dodge, Iowa, was totally destroyed by fire on the night of Feb. 1. The loss was about $20,000.

Prominent among the players in the company engaged to support Mary Mannering in Step by Step, her new play by Langdon Mitchell, are Marion Ballou, Frank Sylvester, Helen Macbeth, Arthur Maitland, Austin Webb, Addison Pitt, A. W. Ellis, Mark Smith, Pauline Duffield, and Josephine Brown.

Lavinia Shannon has severed all connection with Mrs. Temple's Telegram, under the management of Charles Small and Thomas Hall.

Fannie Joynes, of Syracuse, N. Y., a chorus girl with The Royal Chef, fell through an opening in the stage at Traverse City, Mich., on Feb. 4, and was seriously injured.

Mr. and Mrs. Edgar Selwyn (Margaret Mayo) sailed for Italy on Feb. 6, to spend several months abroad.

James H. Morrison, of Rose Stahl's company, was the guest of President Roosevelt at the White House, Thursday.

Ossip Gabrilowitsch's second piano recital at Carnegie Hall on Saturday, Feb. 6, was a delight to the large audience that gathered. One feature was a composition by Daniel Gregory Mason, an American composer, entitled "Elegy in Variation Form," at this time first performed in public. The programme was varied and the pianist won new favor.

Eugenie Thais Lawton, who is now playing Ruth Jordan with Henry Miller in The Great Divide, has had several offers to go into opera recently. Miss Lawton has a fine natural voice, and before becoming prominent in dramatic work she studied under some of the best teachers in the country.

Edna May Spooner has returned from her visit South with Cecil Spooner. Miss Spooner is now enjoying the "other side" of the footlights and has become an enthusiastic first nighter.

Blanche Hall returns to the Morosco Stock, Los Angeles, to continue in the leading roles, opening in Peter Pan, Feb. 28. She closed a six weeks' engagement as leading woman of the Crescent Stock, Brooklyn, on Feb. 6.

The annual entertainment of the Treasurers' Club of America will be held at Wallack's Theatre on Sunday evening, Feb. 21.

Lincoln A. Wagenhals and Collin Kemper returned to New York last week after a month's visit in Florida.

THE ACTORS' SOCIETY.

MANUSCRIPTS OF VARYING MERIT REACH THE PLAY-READING COMMITTEE.

William E. Gladstone to Become a Feature of The Futurity Winner—A Girls Company in Which Nearly All Principals Are Society Members—Helen Ware's Success—Wilton Lackaye Addresses Members—Wilton Taylor Makes Good in The Blue Mouse—Murray Woods Retires from the Stage—News of Members

William E. Gladstone, whose picture appears above, has been engaged by Joseph Hart to play the leading role, that of Tom, the jockey, in The Futurity Winner, a vaudeville act so well known for its sensational racing scenes that it requires no introduction. Mr. Gladstone, although a young man, has had several years of valuable experience and during that period has made rapid headway. For the past two seasons he has been in vaudeville, playing important roles in support of Eugene Jepson and Emil Hoch. Previous to his vaudeville engagements Mr. Gladstone originated and played for three years the role of the jockey in His Last Dollar, supporting David Higgins. He has toured, too, with several prominent stars. Mr. Gladstone has made many friends on both sides of the footlights, and those familiar with his talents have no doubts concerning his success in Mr. Hart's production. He will open with The Futurity Winner at Louisville, Ky., Feb. 28, and the act is booked solid for the next two years.

The Play Reading Committee met again last Tuesday for the consideration and discussion of manuscripts. The number of plays submitted grows larger week by week, and among them there are said to be several of promise.

A Shubert Girls company, now playing in the West, has the distinction of having a cast almost entirely made up of Society members. Ricca Allen is playing Lucille Purcell, the funny elocutionist; Dorothea Sadlier is the Violet Landsdowne, Frederic Sumner is playing Edgar Holt, John Sutherland is the Augustus Dennett, and Joseph Redman portrays Frank Lott. While in Indiana last month the entire company took a sleighing trip to the Winter quarters of the Wallace and Hagenbeck Circus at Peru, and photographs of the party, sent to their friends in the East, show the company grouped in the snow about a roomy, old-fashioned sleigh, drawn by two strong horses. Touring has some delights difficult to duplicate on Broadway.

The success of Helen Ware in The Third Degree is not surprising to those who have watched her painstaking work during the past few years. Earnest endeavor and hard work are bound to win out and Miss Ware has earned her just reward. Her friends in the Society, of which she is a valued member, offer her their sincere congratulations.

In the library Sunday evening, before a large audience of members and guests, Wilton Lackaye addressed the Society on "The Manager and the Actor." His remarks, which were received with approval, included a suggestion that actors, as well as managers, were open for reform, and he touched, too, on the subject of contract violating.

Wilton Taylor, now on tour with The Blue Mouse, has received some excellent notices for his work as Llewellyn, the part played at the Lyric Theatre by Harry Conor.

Murray Woods, one of the oldest members of the Society, has been so far incapacitated for further stage work by extreme deafness that he has been compelled to retire and has entered the Elks' Home at Bedford City, Va. Mr. Woods' most recent appearance was as Governor Shrimp in The Clansman, and he has always enjoyed the reputation of being a capable, conscientious and talented member of the profession, as such winning the respect and esteem of all with whom he came in contact.

Donah Benrimo is appearing in vaudeville with much success in support of S. Miller Kent.

Frances Younge is on tour with one of The Man of the Hour companies and meeting with deserved success.

Frederick Montague, formerly with E. H. Sothern, is now with The Virginian, playing in the West.

John F. Webber is still playing with Mrs. Wiggs of the Cabbage Patch and duplicating the success he achieved during the Australian tour of the comedy.

Lelia Cantna Gray is with the Western Buster Brown company.

W. D. Stone, who has been appearing successfully in vaudeville with Julia Kingsley in A Supper for Two, is just recovering from an illness which at one time threatened to develop into a serious stomach trouble. He is now quite well again.

Edmund Breese is another member of the Society who has scored heavily in The Third Degree.

Ralph Merchant is in his twentieth week with the A Good Fellow company, under the management of Mark Swan.

Bradlee Martin and his company were received so well at Proctor's in Newark last week that they were shifted to one of the best places on the bill, following the Elinore Sisters.

Theodore Kehrwald is with the Northern Great Divide company.

Harry Hilliard is winning much praise for his work in Never-Never Land, in vaudeville.

E. H. Sothern, a prominent member of the Society, who shows much interest in its welfare, is now on a very successful tour of the West, presenting his well-known repertoire.

Clayton White is still sharing success with Marie Stuart in vaudeville, and last week's engagement in Chicago was one of the most successful the two have ever played in that city.

Willard Dashiell is presenting his sketch, Trailed Into the Desert, in vaudeville, and the act has been very well received. Mr. Dashiell is supported by Eleanore Bella and Henry M. Hicks.

Richard Sherman has withdrawn from the cast of The Devil and is now in vaudeville.

The following managers have transacted business with the Society during the week: Charles Frohman, Cohan and Harris, William A. Brady, Thomas E. Shea, Sidney Ellis, Alice Kauser, Thomas Whiffen, Mrs. De Mille, Gertrude Mansfield, Bert Coote, C. H. Pope, and Wilmer Vincent.

THE THEATRE IN MEXICO.

Theatre Guerrero Destroyed by Fire—New Theatre Colon to Open April 1.

MEXICO, Feb. 2.—The new Theatre Colon is soon to be opened, probably on April 1. The seating capacity is greater than that of any other theatre in the republic. Its capacity is 2,000, while that of the Metropolitan is 1,800, the Arben Theatre 1,700, and the Principal 1,300. All of the electric equipments are from Europe. The building is fireproof and will be one of the safest, finest and most comfortable theatres in the City of Mexico. It is very elaborately furnished.

Aldo, the lightning change artist who pleased large audiences here for a month at the Theatre Virginia Fabregas, and went to Pueblo, was performing at the Theatre Guerrero, and while he was curling one of his wigs with an alcohol lamp it was accidentally overturned, setting fire to the theatre, and before the firemen got there the blaze was beyond control, burning the theatre to the ground, causing a loss of nearly half a million dollars. This is the third theatre to be destroyed in the city. In 1867 the "Chirrini" Theatre was burned by the enemy in war; in 1902 the Principal burned, and in 1878 the new Theatre Guerrero was inaugurated. And all this loss for the burning of a wig! FRED J. BLOSS.

JESSIE MAE HALL SPECIALLY ENGAGED.

Jessie Mae Hall has been specially engaged by Oliver Morosco, to appear as Wendy in the forthcoming production of Peter Pan at the Burbank Theatre, Los Angeles, Cal., beginning on Feb. 28. As this is to be the first stock presentation of this play in Los Angeles, it is predicted it will run from four to eight weeks, as in the instance of The Half-Breed and The Society Pilot, both of which had a run of several weeks. Miss Hall will return to New York in time to begin her third annual tour of Long Island on the Trahern circuit, at the head of the Trahern Stock company. Miss Hall has just closed a very successful engagement of ten weeks at the Camden Theatre, Camden, N. J., with the Trahern Stock company.

CONCERT AND BALL.

George Kruger was the solo pianist at the Hungarian Relief Society's Concert, given at the Waldorf-Astoria on Wednesday evening, Feb. 10. His programme included selections from Schumann, Leschetisky, Rubinstein, Hensel, Chopin, and Liszt. Assisting artists were Reinald Werrenroth, baritone, with Charles A. Baker at the piano, and Arthur Hartman, violinist (accompanist, Alfred Calxin). The concert was followed by a ball, given under the auspices of the officers of the Hungarian Relief Society—Morris Cukor, president; Baron Otto Hoening, O'Carrol, and Dr. Arpad G. Gerster, honorary presidents.

ACTORS' FUND REGISTRATION BUREAU.

The Actors' Fund Registration Bureau is, so far, a great success, over two hundred having taken advantage of it this week, and the outlook of at least a thousand before March 1. The bureau is in charge of Thomas McGrath, an actor of years of experience and well known in the theatre, to whom all communications relating to the bureau should be addressed. The bureau is open to all those connected in any way with the theatre. The object of the Fund is worthy enough in itself, but the additional inducement of registration benefits those who help their less fortunate associates.

BENEFIT FOR V. A. B. P. O.

The Vaudeville Artists' Benevolent and Protective Order of America, Council No. 1, will give an entertainment and ball Wednesday evening, March 17 (St. Patrick's Day) at Cooper Hall, Bushwick Avenue and Cooper Street, Brooklyn, N. Y. This organization, but one year old, numbers some of the best members of the vaudeville profession, and they will use every endeavor to make this their first entertainment and ball a grand success. The proceeds will go to the sick and disability fund. A vaudeville entertainment will be given and one of rare excellence is assured, as a host of volunteers have tendered their services for the occasion.

PEOPLE'S SYMPHONY CONCERTS.

The final orchestral concert of the People's Symphony will take place next Friday evening, Feb. 19, at Carnegie Hall. The programme will be devoted entirely to Wagner, the following excerpts from his works being presented: Faust, "Overture"; Lohengrin, "Vorspiel"; tenor solo from Die Meistersinger; Siegfried, "Rhine Journey"; Siegfried, "Funeral March"; Siegfried, "Idyl"; Parsifal, "Good Friday Spell"; Meistersinger, "Vorspiel."

CARL AHRENDT'S WILL FILED

In his will, filed for probate in Baltimore last week, the late Carl Ahrendt leaves to the Players Club his Roman sword and armor that once belonged to Edwin Forrest and a photograph of Forrest as Coriolanus. To his widow Mr. Ahrendt leaves his property and real estate at Englewood Cliffs, N. J., and deposits in New York savings banks.

PROFESSIONAL DOINGS.

The Peace Society of the City of New York will hold a musical peace festival in Carnegie Hall on March 24, for the purpose of celebrating the attainment of world peace.

Athene Seyler, a pupil of Beerbohm Tree's dramatic school, made her stage debut in London on Feb. 11 in The Truants, with Lena Ashwell, and made a remarkable hit.

Jules Murry has bought the rights and the Mansfield production of Beau Brummel, for the use of Norman Hackett.

A series of matinees will be given at the Hudson Theatre in March by children from Isadora Duncan's school of dancing in Berlin. The children will be accompanied by Miss Duncan's sister Elisabeth.

The new play in which Cohan and Harris will star Raymond Hitchcock has been named The Chorus Man.

Roy Norton, author of several novels, is at work on a novelization of Mary Jane's Pa, by Edith Ellis.

It was officially announced last week that the Shuberts have purchased Felix Isman's interests in William Faversham's enterprises. Mr. Faversham will continue to manage his own tour as heretofore.

Judith Foster, daughter of a well known New York newspaper man, made her stage debut last week as a member of Anna Held's Miss Innocence company.

The cast of The Sins of Society will include Dorothy Donnelly, Louise Closser Hale, Louise Rutter, Bijou Fernandez, W. L. Abingdon, Florence Edney, Lillian Collins, Elsa Payne, Leslie Kenyon, Edwin Lester, William Evill, Frank Dekum, Clarea Flemming, Lucy Shirley and Vincent Clive.

NEWS FROM CHICAGO.

NOVELTIES PRODUCED AND MANY PROMISES MAKE AN INTERESTING WEEK.

Mrs. Fiske in Salvation Nell—The Prince of To-Night a Success—The Vampire—The Man Who Wins—Stock and Vaudeville.

(Special to The Mirror.)

CHICAGO, Feb. 15.—Mrs. Fiske begins her annual engagement at the Grand Opera House to-night in Salvation Nell, her new play, by a young Chicagoan, Edward Sheldon, which has aroused so much discussion and been such a big success in the East. The advance sale of seats was so much larger than usual that it is likely every seat will be taken at all performances of the two weeks. In fact, the interest in the star and play is so great that if it is by any means possible, the length of her engagement at the Grand should be doubled. At least a third week should be added.

Another addition to the long list of musical comedy productions in Chicago was made last week at the Princess, when Manager Morton Singer revealed the latest Hough-Adams-Howard piece, The Prince of To-night. The same manager will produce another musical comedy by the same authors and composer at the La Salle Theatre to-night—The Golden Girl. The Prince of To-night is a dream play with musical numbers. A college boy becomes a life-saver at the beach of an ocean-side hotel in Florida. A pretty young heiress with a squad of chaps hovering about her sees him, notices he has a college fraternity pin, and then bets her young men friends that she can make him give her that pin in ten minutes. They accept the bet and she starts to enamare Mr. Apollo of the hotel life saving station. She gets the pin and his heart in the ten minutes, and then she throws him down. Exit fact, enter fiction. An old man appears and gives the jilted athlete of the surf a box of cigarettes that transfer him to Lunitania and give him titles, wealth and other advantages. They take away the disadvantage of having a heart, and, like Dickens' Haunted Man, and some cigarette fiends, he loses memory. As Prince of Lunitania he meets the girl who jilted him and returns the compliment to the extent of treating her advances very coolly. The night wanes. He has only a few magic cigarettes left (the scene is tropical, with a houseboat in the background), the moon is sinking, and the haughty girl capitulates, confessing she loves him. Last scene of all, sans wealth, sans title, sans everything but his own manly self, back in Florida. He is the accepted suitor at a banquet on a terrace. Henry Woodruff plays the life-saver and the prince gracefully and sings a song well. He has created the part neatly rather than dashingly. He is nice, easy, sure and looks well. Georgia Caine is always interesting as the heiress. She is sufficiently sincere and natural in the more serious scenes and makes "The Rainbow Trail" number, assisted by its odd, good music, the best of the production, and the hit with numerous encores. The maintenance of life, pleasantry and the pursuit of happiness in the play, so far as the audience is concerned, is largely due to Daniel Stuart of Bert Baker, a large comedian with a good, ripe way. Adele Rowland as Bonnie, the younger of Millionaire Stuart's two daughters, is nicely cast and already popular, thanks to a good personality which is somewhat different. Harry Pilcer's dancing is a hit and he plays opposite Miss Rowland successfully. Arthur Aylesworth is good as the Anglomaniac. Frances Demarest does Mrs. Stuart well, except the singing. George Fox is good as the old gardener. Earl Romaine plays the envoy and Edward Lahl the manager. The music is pleasing, the lines often good enough to arouse laughter, and the scenery and costuming exceedingly rich. The dream part is introduced very abruptly and the idea is carried rather too far.

The Vampire is clever, interesting and new, except its triangle of two men and a woman, but not many Chicagoans have been interested to go to the Grand Opera House and see The Vampire vamping. John Kellerd does the title role finely and is especially praiseworthy in the last act, when the vampire is on a vampage. The others in the company deserve the good things said of them in the reviews.

The Man Who Wins, the bill at the College last week, while appearing as a mysterious stranger, was not announced as a new play. It now seems to have been the first production on any stage. The writer is Colin Campbell, the stage director of the College. Briefly, it is a story of a young woman who jilted a poor but worthy young man and married a man of wealth to save her brother from disgrace. She finally finds that she loves the rich man—*strapile dicto*. Meantime the rejected suitor denounces her, his denunciation forming the climax of the play, at the close of the third act. The audience seemed to find the play strong and interesting. There were some good acting parts, well played by Albert Morrison, E. H. Calvert, Thais Magrane, Smith Davies and Morris McHugh.

Alice Lloyd at the Majestic last week was hardly as successful as formerly, on account of her three opening songs, which are new but not what she needs. "What Ye Gettin' At" restored her to favor. The McNaughtons went well and the Four Nightons were a hit. Automobile show crowds kept the theatre overflowing all week.

The Follies of 1908, back in town at the Auditorium, instead of the Illinois, had a very successful opening week.

The Vampire moved from the Grand Opera House and is at the Garrick this week.

Lulu Glaser and Mlle. Mischief quietly but persistently drew large audiences at the Garrick and made an excellent box office record.

Benjamin Chapin's vaudeville play, Lincoln at the White House, was timely at the American Music Hall last week, and enthusiastically appreciated by a houseful Wednesday afternoon. Arthur Lincoln Cogliser playing Lincoln seemed entirely satisfactory. He was sufficiently strong, dignified and sympathetic and had the figure. All the members of the little company were good, including Edgar Norris as General Flood, Walter Rawlings as Captain Bixby, Virginia May as Mrs. Lincoln, Irene Gammill as Kate Morris, Harold Catherwood as Tad.

Charles J. Ross and Mabel Fenton have an excellent sketch in Just Like a Woman, which they played at the American last week. Mr. Ross wrote it himself. It has a wit, humor, pathos and a touch of nature that is keenly relished. It is one of the best of Mr. Morris' offerings at the new music hall so far.

Juliet (?), the surprise act, did not arrive for the American last week, and Grace Hazard filled the place on the bill.

Edward Hume, of this city, who made a hit here with his odd comedy as Skivers in The Flower of the Ranch, playing opposite to Mabel Barrison in several scenes, has been getting enough praise from the critics on his tour with this musical comedy to turn the head of an ordinary actor.

George Arliss in Harrison Grey Fiske's production of The Devil, which achieved so much fame at the Belasco, New York, during a run of many months, is to follow Mrs. Fiske at the Grand Opera House. The company will be just the same as in the New York production.

A girl of seven pounds was born to Mr. and Mrs. Lorin Howard (Blanche Clyde) at their home in this city on Feb. 8.

W. F. Mann, one of Chicago's most ambitious producers, is already booking for next season the following plays: Dr. Jekyll and Mr. Hyde, Pinkey, the Pinkerton Girl; The Crimson Cord, Girl and the Bear, Married in Haste, Her Dark Marriage Morn, Fighting Parson, Shadowed by Three, Dare Devil Dan, Hairbreadth Harry, Meadowbrook Farm, As Told in the Hills, The Cow Puncher (two companies), Tempest and Sunshine (four companies), in all eighteen productions.

There will be virtually another theatre on Michigan Boulevard soon, as President W. K. Zeigfeld, of Chicago Musical College, is hurrying the completion of the college's new seven-story building and concert hall.

E. H. Sothern will follow Belasco's production of The Warrens of Virginia at the Garrick. He will play his repertoire, including his new production of Richelieu.

Emmett Corrigan is on with something new again, in vaudeville, at the Olympic Music Hall. He calls it the Thirteen Club, and there are thirteen young men besides himself in the cast, including Arthur Hahn, an Australian, who has been well known here for several seasons as a baritone with a big voice.

The Grassys are on the Olympic bill this week, also Valadon, the magician; Knight Brothers and Sawtelle; La Vine and Leonard; the Swor Brothers; M. Zacharie, Stevens Willard and Stevens and Maud Searles.

Manager David Weber of the Columbus has booked Joe Tinker in The Home Run for his theatre next week.

H. H. Frazee's production of The Isle of Spice is at the New National Theatre in Englewood this week.

Selma Herman is appearing in a new play called A Bad Man's Wife at the Bijou Theatre this week.

Manager Elmer Rogers of the American Music Hall has an exceptional bill this week headed by the Zanzigs, and including Mabel Fenton and Charles J. Ross, Juliet, Ed. Blondell and company, Breng's Bronze Beauties, the Wartenbergs and Blake's comedy animal circus. Sidney Grant is the raconteur of the bill.

J. Louis Ungerer, who has been playing Indian parts for nearly a quarter of a century, is in the company playing Bunco in Arizona at Lincoln Carter's Criterion Theatre this week. In the old Wallack productions he used to be surrounded by real red men.

William Farnum remains at the Studebaker as Viola Allen's leading man in The White Sister, beginning to-night.

R. J. Ratcliffe played a new part added to the cast of The Renegade last week as a beginning of its revision.

The Five Huntings, less one, the child labor laws keeping the youngest off the stage here, were a popular bill at the Great Northern last week. Their vehicle, The Pool House, is an easy running farce, with some good musical numbers and a good deal of genuine humor. Richard Hume as Pipp and Jack Marshall as Dinkelspiel, Mollie Hunting as Daisy, and others were good in the supporting company.

The Golf Special, a musical foolie in two acts, by Fred Meyer, of this city, will be the Standard Club's annual production this season next Saturday night at the club. Clarence Jones, a young pianist of this city, has arranged the music and will be director.

A new musical comedy called Fatty Felix, based on cartoons, will be produced Easter Sunday at Aurora, with Harry Birtch and Marie Curran in the leading parts. Ralph Kettering, press representative of Charles Marvin's three stocks, is the writer of book, lyrics and music.

The twenty-second week of The Man of the Hour in Chicago last week at McVicker's was a series of very large audiences, which would have filled most of the theatres in the city. The original run at the Illinois was sixteen weeks, then four at McVicker's and this time two. The excellence of the present company consists in Harry Harwood as Phelan, Alma Powell as Dallas, Kate Lester as Mrs. Bennett, W. J. Deming as Perry, and James B. Wilson as Charles Wainwright.

Colin Davis, writer of "The Yama-Yama Man," is writing some songs for the new vaudeville act for Cecil Lean and Florence Holbrook which will be produced at the Majestic next week. One of the songs, "Me for Michigan," is to music by Miss Holbrook.

Cyril Scott, leading man in The Man of the Hour, at McVicker's last week, recited "The Emancipation Group," matinee and night, Friday, Lincoln's birthday.

Jo Tinker is sliding for home in the third act of his baseball play at the Academy this week, after a try-out week in nearby towns.

The bills this week: Grand Opera House, Mrs. Fiske; Studebaker, Viola Allen; Garrick, The Vampire; Powers', The Thief; Illinois, Lillian Russell; McVicker's, Peggy Machree; Colonial, Marie Cahill; Marlowe, Lovers' Lane; College, The Man on the Box; People's, The Man Who Wins; Princess, The Prince of To-night; La Salle, The Golden Girl; Auditorium, The Follies of 1908; Great Northern, Playing the Ponies; Columbus, Safe; Alhambra, On Trial for His Life; Academy, The Home Run; Bijou, Selma Herman; Criterion, Bunco in Arizona.

The new stock season at the Bijou, with George Klimt Players, will begin next Sunday.

OTIS COLBURN.

GOSSIP OF THE TOWN.

The musical comedy, Happy Hooligan and His Mule Maud, is now rehearsing and will open on Feb. 22. The following people are with this attraction: Ritchie Duo, with William Ritchie, the original tramp bicyclist, and May Villion; the Irish-American Trio; Ward and Raymond; the Eight English Dancing Girls from Joe Weber's Merry Widow company; Dennis Mullen, from The Wise Guy company; James Fagan, Thomas Merrick, F. H. Page, and Dick Carter. The comedy is in two acts and five scenes. The book is by Frank Dumont and Frank D. Bryan, the music by Lee Orin Smith. The company consists of forty people. After eight weeks in the East the company will go to the Pacific Coast.

That the only plays which succeed in stock are those that have had a run in New York has long been a theory with the stock manager. This theory has been exploded by the sudden and tremendous hit made by The House of a Thousand Candles in the various stock cities throughout the country. Since the play was released three months ago it has had thirty stock productions, and it is the play now in greatest demand with the Summer stock managers—a wonderful record for a piece having only a short run on Broadway.

Members of the Jordan Dramatic company, under the management of G. H. Hamilton, were stranded in Wilmington, Del., on Feb. 7, after a run of poor business. Mr. Hamilton gave his personal note for board bills, and friends helped the members of the company get back to New York.

Richard Carle will take over the Whitney Opera House, Chicago, for a period of ten weeks, beginning on March 14, to present The Boy and the Girl. Eddie Garvie, Toby Lyons, Harriet Standing, and Jeanne Towler have been engaged for the company.

Cameron Clemens, who was injured several weeks ago, is still at the City Hospital, Louisville, Ky., rapidly recovering and only awaiting the healing of a broken bone to be out again.

Burton Nixon has leased from Selwyn and Company the Eastern rights of The Man on the Box, by Harold McGrath and Grace Livingston Furniss, and will have two companies on tour next season.

Edwin Stevens will close his tour in The Devil on Washington's Birthday.

A son was born to Mr. and Mrs. J. J. Garrity (Charlotte Learn) at New York City on Feb. 4. Mr. Garrity is manager of the Eastern The Time, the Place and the Girl company.

Arnold Daly's season in The Strong People, formerly The Pickpockets, came to an end in Chicago Saturday night, Feb. 6, and the company was disbanded.

Judge Holt, in the United States District Court last week granted a discharge from bankruptcy to Alice Nielsen, the actress and singer. Her liabilities amounted to $7,200.

Mr. and Mrs. Walter Hill (Alice Donaldson), character man and leading woman with the Kentuckian company, were obliged to retire from the cast at Atlanta, Ga., and go to Boston, where Mr. Hill's mother was seriously ill. She is now convalescent, and Mr. and Mrs. Hill are now in New York.

BOSTON

Minstrels at the Boston—The Witching Hour and Other Plays.

BOSTON, Feb. 15.—One of the most significant events of Boston theatricals to-night is the swinging back of the great Boston to the line of legitimate playhouses. It has had a rather varied existence recently with stock companies and then picture displays, but now it has a new management—Klaw and Erlanger, William Harris and Charles Frohman, and with higher prices and combinations it begins a new lease of life. The initial attraction, which was greeted by a large audience, was the Cohan and Harris Minstrels. To be sure, George Evans, the star, was absent on account of an operation for appendicitis, but Raymond Hitchcock was enough of a novelty in blackface to compensate. Julian Eltinge, a graduate from the Boston Bank Officers' Theatricals, made the chief local hit.

At the Majestic John Mason in The Witching Hour had a tremendous greeting, for the advance sale was the largest that this house had ever known. Plans were decidedly changed from those originally scheduled for this star and play here, and the new house, which they were to have opened, are no further advanced than the clearing of the site, and that was done long ago.

A Waltz Dream opened at the Tremont tonight, and if one can judge from the opening it will be another case of The Merry Widow. This house has a large following for comic opera, and the greeting to-night was cordial, especially for Sophie Brandt, Henry V. Donnelly and Josie Sadler. Arthur Weld, who is the musical director, once was a musical critic in this city.

John Craig ought to put a bronze tablet up on one of the walls of the Castle Square this week, for the chances are that never again will a piece run at that house as long as The Circus Girl. The hundredth performance comes this week, and the business continues large as ever, but Mr. Craig withdraws it so as to present The Evangelist. He has received a number of offers to take it on tour, but he will not leave Boston.

Cole and Johnson in The Red Moon give a symphony in color—largely black—at the Globe this week, and prove worthy successors to The Time, the Place and the Girl, which did a land office business for the two weeks that it was there.

The gallery gods at the Grand Opera House have an attraction after their own hearts this week. The play is The Boy Detective, and that fires their youthful souls with enthusiasm, especially as Johnnie Hoey is the star and plays the role of Willie Live so energetically.

The Happy Marriage has proved an interesting substitute for Billie Burke at the Hollis, and is filling the last week until she has recovered sufficiently to return there on next Monday, for a single week. In his newest play Clyde Fitch has treated a threatening elopement in his characteristic fashion, and the types and the incidents are the most interesting of anything from his pen since The Truth. In the leading characters Edwin Arden and Doris Keane are especially good.

Little Nemo has only this week and next at the Colonial and then it goes at once to the West. Joseph Cawthorne has been playing under painful difficulties during the past week, for he has been exceedingly lame. He has not lost a night, and has played pluckily as if nothing were the matter.

Hattie Williams and Fluffy Ruffles are in their third week at the Park.

The stock company at the Bowdoin Square makes a revival of an old-time melodrama that is of special interest hereabouts. In the old times Hands Across the Seas had a long run and innumerable revivals at the Boston Museum, and had a record all its own, but it has not been given here in a long time, so that it comes as a double novelty. Its stirring scenes seem just as effective as ever.

Eva Tanguay has made a big and energetic hit at Keith's, and she remains there another week. A greater local novelty is in the version of Nance Oldfield, given by Mary Sanders, Rose Morison and Walter Walker—of the late lamented stock company of the Boston—and Herbert Yost.

Ezra Kendall, back in vaudeville, is the chief feature of the week at the Orpheum, but the first and only—barring a few others—Apache dance is largely featured as well.

The Tiger Lilies are the v'sitors at the Howard Athenaeum this week, and with them also is presented a good house ella. Reilly and Woods' Big Show, including Pat Reilly himself, is the attraction of the week at the Gaiety. The Colonial Belles are at the Gaiety, and all the special nights come in as usual this week. Scribner's Burlesquers are at the Palace. Cingalese dancers are the chief vaudeville feature of the bill at Austin and Stone's.

The Bijou Dream has reopened again now that the similar entertainment is not given at the Boston, and has taken its place among the moving picture houses for popularity.

Laura Burt, who made so great a hit at Keith's last week in her little playlet, The Order of the Bath, was a valued visitor at one of the big revival services one even'ng last week, and she helped to lead in the singing at the meeting in Chipman Hall.

Arthur Dunn was out of the performance at The Time, the Place and the Girl at the Globe last week a part of the time, as he was called to New York by the dangerous illness of his mother. His place was well filled by George Ebner.

Henry C. Shelley, formerly the dramatic critic of the "Herald," who returns to his old home in England, was given a farewell dinner by his associates upon the staff of that paper as an indication of their appreciation of his services and companionship. Philip Hale presided.

Lew Dockstader, the minstrel, lost the suit which had been brought against him by the Leighton Brothers, and they were awarded $1,685 for breach of contract.

Cambridge is likely to have a theatre of its own in the near future if plans materialise. A syndicate has been formed, with Charles Miller as a prominent figure in the promotion, and an option has been obtained on property near Harvard Square and the college. If the house is built it will be called the Harvard Square. It would be in the centre of a strong suburban district of the theatregoers.

T. Russell Sullivan, the playwright and novelist, has been elected one of the directors of the Boston Athenaeum.

The next chapter in the troubles at Wonderland in Revere will come on the afternoon of March 8, when the whole property will be sold at auction, and that will settle the Summer for that resort so far as amusement enterprises are concerned.

At the annual meeting of the Animal Rescue League much was made of the incident of the dog whose life was saved by the clever dentistry of a man who gave the animal false teeth and a plate. It was not until some time after the meeting that it was learned that this special dog belonged to Lotta Crabtree, the former actress and still the owner of the Park and much other property in Boston.

The Boston *Post* is printing an interesting series of photographs and interviews with the leading box office men in the various theatres of the city.

Hon. J. Albert Brackett, the legal representative of the Boston Theatre Managers' Association, is receiving the sympathy of his friends on the death of his father, Benjamin Brackett, which occurred suddenly at Franklin, N. H., last week. His mother died only a few weeks ago. The burial was at Ossipee, where Judge Brackett has his Summer home.

Rachel Noah France gave an attractive recital of reminiscences of experiences on the stage, including days with the old stock company at the Boston, at the Franklin Square House last week.

The alumni of the old Brimmer School will have their reunion at the Copley Square Hotel to-morrow night. This is the school where William H. Crane and Nat C. Goodwin were pupils.

C. F. Pidgin, the dramatist and novelist, is to have $1,000, if the Legislature carries through the bill recommended for the use of devices patented by him and used in the bureau for the [illegible] encouragement. To [illegible] statistics of labor, of which he was the head a number of years.

Mrs. Beatrice B. Godfrey was very quietly *decree nisi* last week.

The court decision came down last week to the effect that the purchase of the old Boston University building by the Elks would be legal, and matters will go along as planned.

Patsy De Forrest, one of the chorus girls in The Time, the Place and the Girl, was quietly married at Wellesley last week to Harold Houston, a wealthy law student from New York. The bride will play out the remainder of the season with The Time, the Place and the Girl.

James Gilbert has been engaged to direct the rehearsals of the Vincent Club girls for their theatricals this year.

The New York Marine Band will open its Spring tour by giving a concert at the Metropolitan Opera House, New York, Easter Sunday, April 11, and will then tour New England for four weeks and will be heard in Boston. The organization will consist of fifty soloists, including three women. William Bley will be its director and John Graham the manager.

JAY BENTON.

PHILADELPHIA

Fritzi Scheff's Illness Closes Prima Donna Temporarily—In New York—Notes.

PHILADELPHIA, Feb. 15.—In New York, a new musical farce, had its first production at the Walnut Monday night. The management endeavored to throw a veil of mystery around its subject, which probably helped to attract a large audience, that expected something startling, which was not realized. It is a plain everyday vaudeville concoction, with a host of good people with taking stunts, plenty of songs and a good working chorus. With such people as the Four Mortons, Nellie Beaumont, Cliff Gordon, Belle Gold, and Adele Oswald it would require a pretty bad book to submerge them. The book is easily dispensed with. The play opens in an actors' boarding house; thence the action shifts to Coney Island, wandering all round New York's celebrated resort, giving the cast an excellent chance to make good. There is a burlesque on Venus and Adonis which was handsomely costumed, but proved disappointing and could easily be cut out with improvement to the work. Among the song hits the best are "When I Arrive on Broadway," "The Hurrah Dixen Girl," the latter by Mr. Bloomingdale, a clever rhymster of the "Press," and Charles Geipin, of the Mask and Wig. George Totten Smith and George L. Spalding are the authors of the lyrics and music, with Franklin Winter as author of the book. Ben Teal bossed the girls and worked the blue pencil overtime after the first night. The production is quite handsome. It is claimed to have cost $30,000. It is hard to see where all that good money has been squandered. The skit has been going through the process of having squeezed out of it a lot of unnecessary material and the adding of new business.

Bertha Kalich comes to the Adelphi next week in her new play, The Unbroken Road.

A new vaudeville and motion picture house, the Unique, on Market Street, above Twelfth, opens next week.

The changeable weather last week worked havoc with two of our houses, compelling one, the Academy of Music, to go dark Tuesday night and refund a large sum of money, Madame Destinn being too ill to appear in La Wally and no understudy being ready.

Miss Scheff also went on the sick list Monday but the management was fortunate in having a very acceptable understudy in the person of Blanche Morrison, who continued until Thursday evening, making a decidedly acceptable Athenee. Miss Scheff left for the South Sunday morning for a two weeks' stay.

The Happy Marriage, that was to have been at the Broad this week, has been sidetracked and a much more acceptable attraction in Miss Barrymore substituted.

A new motion picture house is to be erected in Germantown. From a cut of the house it looks very attractive.

Hammerstein was the storm center of last week over his production of Salome. It was given Thursday night to an immense audience who expected more than was realised in way of coarseness. By those who are qualified to speak, having seen the New York production, it is asserted the Philadelphia one was greatly toned down.

The Lyric Theatre safe was burglarised during Wednesday night and $1,200 taken. A recently discharged employee has been arrested and the police say he confessed.

The Servant in the House will be seen for the first time here at the Chestnut Street Opera House, where it begins a three weeks' stay.

Gauton and company, which was produced last week in Baltimore, opens at the Lyric. Mr. Faversham comes Feb. 22.

Miss Barrymore opens to-night at the Broad in her new play, Lady Frederick.

The Merry Widow remains at the Forrest to very large business.

Madame Nazimova, who met with pronounced success last season, returns to the Adelphi, opening in A Doll's House, following with Hedda Gabler, and finishing the week with The Master Builder. Feb. 22, Bertha Kalich.

The Metropolitan Opera company gives Tannhauser to-morrow night at the Academy and Manon Thursday.

Rose Stahl returns to the Garrick, where she played an immense engagement last season. Miss Crosman comes March 1.

Harry McRae Webster's stock company met with a big success their first week at the Park. To-night they give The Moth and the Flame, with Mr. Stuart and Miss Winslow in the principal roles.

The Orpheum company give their first production of Rosemary with Mr. Ingersoll and Miss Barney in the leading parts.

Lew Dockstader's Minstrels give a week of minstrelsy at the Grand Opera House.

Miss Poynter returns to the Girard in Lena Rivers.

Barney Gilmore, quite a local favorite, is the National's offering this week.

Keith's bill consists of The Naked Truth, Claude and Fannie Usher, Charles F. Semon, "The" Quartette, Avery and Hart, Bertie Heron, Martinetti and Sylvester, The Picaros, Hearn and Rutter, Delphisso and Delmora, Reese Brothers, Princess Trixie and Pamahasiki's pets.

Gayety—Fads and Follies burlesque company, with Charmion as star.

Trocadero—Miss New York, Jr.

Bijou—Sam Devere's Show.

Casino—City Sports company.

Lubin's—Faust Brothers, Siberian Troupe and motion pictures.

Fifteenth Street—Motion pictures and vaudeville.

BALTIMORE

Mantell in Shakespearean Repertoire—Comedy, Melodrama and Burlesque.

BALTIMORE, Feb. 15.—Robert Mantell returned to Ford's under the management of W. A. Brady in an extensive repertoire, appearing to-night in Louis XI, which is attracting considerable attention and interest among theatregoers here. Baltimoreans have also never witnessed him in a production of Romeo and Juliet in the role of the ardent wooer. The opportunity, however, will be afforded them at the Saturday matinee. Tuesday night, Macbeth; Wednesday matinee, The Merchant of Venice; Wednesday night, Richelieu; Thursday, Hamlet; Friday, King Lear, and Saturday night, Richard III. Marie Booth Russell is leading woman in each of these plays. She is greatly admired here. Feb. 22 Otis Skinner and Percy Haswell in the Honor of the Family.

Edwin Stevens appeared to-night at the Academy in The Devil. Supporting him are Jane Oaker, Paul McAllister, Marion Lornie, Ethel Clayton, Lina Marshall, W. Christy Miller, Arthur Hoyt, Esther Evans and Maude Traux.

Sham, with Henrietta Crosman, follows. March 1, Sam Bernard in Nearly a Hero.

At the Auditorium The Cat and the Fiddle, a unique musical extravaganza, is the offering. The cast is headed by Charles A. Sellon, who is assisted by the Elmore Sisters, Florence Willis, Theresa Miller, Blanche Buhler, Reine Frohman, George E. Wakefield, Johann Berthiesen, Pettard Brothers, Schnitz Seymour, Mort Infeld, Bud Braman and others. Busy Izzy's Poodle follows.

The attraction at the Holliday Street is At Cripple Creek, a play that is thoroughly stirring and full of sensational situations. The cast is strong and forceful. Next week, Texas Jack, Hero of the Plains.

Flo Irwin heads the Maryland bill in Mrs. Mix Mixes, an amusing sketch; La Petite Revue; Seven Hoboes; Franco Piper; George Whiting and Clark Sisters; Kenny, McGahan and Platt, and Alba, compose a good bill.

The Merry Maidens are at the Monumental, and will be followed by Morning, Noon and Night.

At the Gayety the Blue Ribbon Girls claim attention. Sheridan's City Sports Big Show follows.

The Boston Symphony Orchestra, with Paderewski as pianist, will be heard Wednesday, Feb. 17.

HAROLD RUTLEDGE.

WASHINGTON

Miss Crosman in a New Play—Marie Doro —Faversham—General News.

WASHINGTON, Feb. 15.—Henrietta Crosman made her appearance to-night at the Columbia Theatre scoring a delightful comedy success in the new Geraldine Bonner and Elmer Harris three-act comedy, entitled Sham, before a large and representative Washington audience, that received the play with great favor. Miss Crosman has rarely appeared to better advantage than in this her latest role, her brilliant talents finding full vent in a role that is charming and artistic. A thoroughly excellent company renders most capable support. The cast of characters include Katherine Van Riper, Henrietta Crosman; Clementine Vicars, Ida Waterman;; Mrs. Merrington, Amelia Mayborn; Mrs. Fordyce-Brown, Margaret St. John; James Fordyce-Brown, Charles Walcott; Maud Buck, Louise Brunnelle; Rosey, Gertrude Clemmens; Miss Leroy, Augusta B. Scott; Tom Jaffray, Paul Dickey; J. Montague Buck, Holmer Miles; Jeremiah Buck, Frank B. Jamison; Jacques d'Hanville, Edward Durand; A Waiter, Jack Mahoney. Florence Roberts appeared in the play in the West last year. Next week, Paid in Full.

Marie Doro commences her annual engagement at the National Theatre to-night to a large and fashionable audience in her new and attractive play. The Richest Girl, in which the star is clothed with a character, as Benjamine Monnier, that demonstrates fully her ability. Orrin Johnson plays Paul Normand with strong success. Others prominent in successfully supporting roles are Louis Massen, Frank Burbank, Fred Eric, Harrison Carter, Fred L. Tiden, Desmond Kelley, Annie Meredith, and Beatrice Moreland. Next week, Robert Mantell in Shakespearean repertoire.

William Faversham reappears in The World and His Wife this week at the Belasco Theatre, repeating with solid success an earlier appearance in September, when the play had its premiere. One of the season's most fashionable gatherings again to-night give strong praise to the play as one of the finest and best acted dramas of modern times. Mr. Faversham, Julie Opp, and a very excellent company meet with deserved recognition. Next week, Louise Gunning in Marcella.

A Millionaire's Revenge, Hal Reid's melodrama, presented by a company of capability under the Mittenthal Brothers' direction, opens to a capacity audience at the Academy of Music. Next week, The Ninety and Nine, with Bayone Whipple.

Chase's strong bill for the current week presents Jefferson De Angelis and Genevieve Finlay, Ralph Post and Eddie Russell in a big success, The Rehearsal; the operatic sketch, The Patriot, with Helena Frederick, Alf. Grant, the Bounding Gordons, Arthur Huston, Morrissey and Ayer, and the vitagraph.

This week's attraction at the Gayety is the Rentz-Santley company; at the Lyceum, Mortimer M. Thiese's Morning, Noon and Night; both offerings meeting with big patronage.

William A. Page will again direct a Spring and Summer stock season at the Belasco. The opening will take place the last week in April. During the season many productions of new plays will be made.

Joseph E. Luckett, formerly manager of the Columbia Theatre here, now on the Leibler and Company staff, has concluded his successful season in Chicago with Walker Whiteside in The Melting Pot and is now in San Francisco, awaiting the arrival of the Mrs. Wiggs of the Cabbage Patch company on its return from its Australian tour. Mr. Luckett will bring the company East in the capacity of manager.

The Burton Holmes extended travelogues, delivered in splendid form by Wright Kramer, filled the Masonic Hall Auditorium Sunday night when the subject was Morocco.

The fourth Boston Symphony Orchestra concert to-morrow afternoon at 4.30 will present Ignace Jan Paderewski both as a pianist and as a composer, for Washington will hear for the first time the great symphony on which he has been at work for several years.

Sol Minster, well known as the Columbia Theatre orchestra leader, during the Luckett and Dwyer tenancy, has been awarded the contract for furnishing the orchestral music at the Inaugural Ball, March 4. He will organise and lead an orchestra of one hundred and twenty-five musicians, who will play alternately with the United States Marine Band during the entire evening.

Lenna Duer, the Washington dancer, will enter vaudeville following her present season with Little Nemo, with a dancing specialty.

JOHN T. WARDE.

PITTSBURGH

George Arliss in The Devil—Man of the Hour—Lew Fields—News.

PITTSBURGH, Feb. 15.—At the Nixon to-night The Girl Behind the Counter seemed to thoroughly amuse and satisfy the large audience present. Lew Fields as Schmiff, the "multiplied millionaire," creates much fun, and Connie Edise, Lotto Faust, and the others in the large cast give him excellent support. There is a large and attractive chorus, and the piece is well mounted. Montgomery and Stone in The Red Mill, and Little Nemo follow.

Again The Devil is at the Duquesne, but this time that admirable and clever actor, George Arliss, is assuming the role, and his acting is artistic and highly commendable. He is assisted by capable players, and the play is nicely staged. May Robson in The Rejuvenation of Aunt Mary is announced for the coming week.

The Man of the Hour pleased the crowd at the Alvin to-night, and was acted by a better balanced company than when it was seen at one of the highest priced houses here last season. Cyril Scott gives a praiseworthy portrayal of the mayor, and the other parts are well played. Strongheart and The Top o' th' World are underlined.

Joseph Santley is a popular young player at the Bijou, where to-day's large audience was evidently pleased with him in his new play, Lucky Jim. On Saturday he will present Billy the Kid, by request. Shadowed by Three, At Cripple Creek, and Thurston are booked.

The audience at Blaney's Empire to-day was offered Black Beauty, and the chief part of the play pertains to horse racing, with an incidental love story. A Millionaire's Revenge and The Arrival of Kitty to come next.

The bill at the Grand is as follows: Rock and Fulton in their Apache and Devil dances, Valerie Bergere in Billie's First Love, Fannie Rice, Our Boys in Blue, Felix and Barry Four, Great Lester, ventriliquist; Mabelle Adams, Yamamoto Brothers, Carbrey Brothers, and moving pictures.

Leo Pardello, wrestler, is the feature of the Yankee Doodle Girls company at Harry Williams' Academy, which had its usual crowd today, and the Russian Golden Troupe the feature of the Casino Girls at the Gayety. Both companies gave entertaining performances.

Emil Paur gave a piano recital at Carnegie Music Hall this evening for the benefit of the Teachers' Retirement Association.

The Abraamson Grand Opera company, which was at the Duquesne last week, disbanded here on last Saturday night, and it was reported that several members of the company were without funds to leave the city.

Manager Samuel F. Nixon spent the latter part of last week in the city on business relative to the Nixon Theatre. ALBERT S. L. HAWES.

CINCINNATI.

The Newlyweds Please—Olympic Stock Company's Good Work—Notes.

CINCINNATI, Feb. 15.—There will be no vacant seats at the Grand this week for the long expected Merry Widow has arrived, and already it is evident that the engagement should have been for a longer term. Rosemary Glosz and George Dameral are singing the principal roles with this company.

The Newlyweds and Their Baby opened at the Lyric last night for a week, and it proved one of the cleverest cartoon comedies yet offered here. James E. Rosen has the part of the infant, and Carrie Reynolds was warmly welcomed by many who recalled her excellent work at Chester Park. Other important roles are in the keeping of Ruby Ray, Tom Hadaway and Flavia Accarro.

The orchestra has been repeatedly driven under the stage at the Olympic lately, and this success is well deserved, for the company as at present constituted is the strongest stock organization Cincinnati has ever had. Graustark, which has never been played here before, is this week's bill, with Lost Twenty-four Hours to follow.

Grace Merritt heads an excellent company at the Walnut this week, presenting When Knighthood Was in Flower, which does not seem to have lost a bit of its drawing power.

Greenhorns was the bill of the German Stock company at the Grand last night, the occasion being the annual benefit of Herr Mueller Fabricus, one of the most popular members of the company.

The Columbia this week has Julie Ring, McIntyre and Heath, the Belle Hathway, Similan Playmates, Frank and Joe Wilson, Elisabeth Murray, Joe Cook and Brother, Esmeralda, and the Two Pachs.

Hal Reid's latest success, The Kentuckian, is pleasing fair audiences at Heuck's.

Louis Robie's Knickerbockers are proving a successful attraction at the Standard and the Cosey Corner Girls, reinforced by Troja, a great local favorite, are doing well at the People's.

The New Robinson, Lyceum and Auditorium are all drawing well with moving pictures and vaudeville at popular prices. The bill at the last-named includes the Cowboy Quartette, Frederick, the Ronaldos, and Palmer and Dreckman.

Announcement was made here last Friday by Mr. Heath, of McIntyre and Heath, that they would both retire to private life upon completion of their vaudeville contracts, which have still some two years to run. Mr. Heath is a large property owner here, and will probably make his home here upon his retirement.

Bertha Fields, of the Watson Burlesquers, was married here Friday to Frank W. Foster, of Montreal. She will retire immediately and reside in Detroit. H. A. SUTTON.

ST. LOUIS

Louis Mann—Robert Edeson—Wide Variety of Attractions—Notes.

ST. LOUIS, Feb. 15.—At the Century Louis Mann appeared yesterday in Jules Eckert Goodman's The Man Who Stood Still. Mr. Mann, a very good supporting company, and the play, were received with every mark of approval.

Robert Edeson in The Call of the North followed The Round Up at the Olympic yesterday. The engagement begins favorably and the actor's popularity here will doubtless result in a profitable stay.

The Newlyweds and Their Baby left the Garrick Saturday after a very successful engagement, and was followed yesterday by The Gay Musician. The latter apparently pleased lovers of light musical comedy. The cast is competent.

The Prince of Swindlers is the sensation this week at the Imperial, and at the Grand The Time, the Place and the Girl have been replaced by Norman Hackett in Classmates.

Burlesque attractions include the Behman Show, with the Seven Belfords, at the Gayety, and the Avenue Girls at the Standard. Both houses are doing a very profitable business.

A good vaudeville bill at the American is headed by Alice Lloyd, while the headliner at the New Columbia is Minnie Seligman.

PERCY MACKAYE ON THE THEATRE.

Percy Mackaye was the speaker at the meeting of the League for Political Education at the Hudson Theatre last Saturday morning. His subject was "The Dramatist as a Citizen." After speaking of the public's power to demand good plays he said:

Everywhere it is everybody's business to seek enjoyment; in the theatre it appears to be nobody's business to show them how to do so to their own best advantage. Yet it is precisely the "nobody's business" which is undertaken with organized system by our universities, art schools, medical colleges, churches, clinics, public schools, and for this "nobody's business" millions of dollars are donated in our country by communities and individuals as a free gift for the cause of education, the cause of how to be happy wisely. Is not this equally the legitimate cause of the theatre? If so, then where is there a single million as a free gift for the cause of the theatre? The drama is splendidly capable of reconciling the best ideals of the Puritan, the Greek and the cathedral builder, of blending in one lay religion the service of the State and the service of God. The drama, I say, is capable of doing this in a theatre free to do so, but the drama is not able to do this in a theatre compelled to do otherwise.

CENTURY THEATRE CLUB MEETS.

"To indorse or not to indorse" will be the question at future members' meetings of the Century Theatre Club. At a meeting held on Feb. 12 at Hotel Astor that organization voted to pass judgment upon all plays discussed at its meetings. The club, which numbers 500 members, has been in the habit of discussing plays selected for that purpose by the Criticism and Study Committees, but in future a vote will end the discussion, or rather, two votes, for both ethical and constructive merit will be considered. At the meeting held on Lincoln's Birthday Mater and The Battle were indorsed from both these points of view. "Of course we must vote both ways," said the president, Mrs. Henry Hart, "for a play may be admirable from an artistic point of view but wrong ethically, or it may be ethically good and yet be bad art." The next social meeting will take place on Feb. 26 at Hotel Astor. The topic will be "Comedy," and the programme will be in charge of Laura Sedgwick Collins.

RULING ON CONTRACT.

William Kibble, manager for Stetson's Uncle Tom's Cabin, was booked for a Sunday performance in Galena, Kan., but did not fill the date. The management of the Galena Theatre attached the box receipts at Webb City, Mo., for $65 damages, and the case came to trial at Webb City on Feb. 2. The court ruled that the contract was made for the performance of labor on Sunday, which was against the laws of Kansas, hence could not be enforced nor could damages be recovered.

PRURIENCY AND PRUDERY.

THE PURITY OF THE THEATRE ARGUMENT SUFFERS ITS PERIODICAL PARADING.

The Usual Results—Archbishop Farley Brews the Storm and the Managers Retort—All Suffer for the Faults of the Few—The Question of a Play Censor Again Arises and Is Discussed

The periodical agitation about the alleged decline in the morals of the theatre started last week and has been thoroughly threshed out between one or two clergymen, several managers and actors, and the press. The discussion appears to have arisen from remarks made by Archbishop Farley in the course of a sermon at St. Patrick's Cathedral, Feb. 7. The Archbishop is quoted as having said, "The stage is worse to-day than it was in the days of paganism. We see to-day men and women, old men and old women, who ought to know better, bringing the young to these orgies of obscenity. . . . They go to the . . . theatres in shamelessness, and they bring with them youngsters who cannot escape corruption."

It is probable that Archbishop Farley was misquoted by the newspapers, since Mgr. Laveille, rector of St. Patrick's Cathedral, and his assistant, Dr. Sinnot, declared later that they heard the sermon and denied that the Archbishop decried the stage. No corrections have been forthcoming from Archbishop Farley.

The following day, Monday, Charles Burnham, of Wallack's Theatre, declared in an interview with an evening paper that Archbishop Farley was right, and that if he (Mr. Burnham) had his way there were five productions in New York which he would close. Mr. Burnham said, in part:

If New York managers continue to put on the inexpressibly filthy shows that have drawn the crowds for the past twelve months or more, we will have a stage censor. . . . All this talk about the theatre teaching sermons or moral lessons is bosh. Its mission is purely one of entertainment. . . . Such plays as The Servant in the House or The Passion Play are not educational, but entertainment, pure and simple. You can't blame the manager (for the indecent plays). You must blame the public, because the public wouldn't make this sort of production pay unless it wanted that kind of stuff.

The argument now well under way, varying opinions were forthcoming from the managers, of which the following are condensed versions.

Charles Frohman said:

I do not believe in a play censor. I believe that the existing statutes should regulate the tone of plays, just as they regulate street traffic, the character of books, pictures, and public morals.

Lee Shubert declared:

I would gladly give my assistance to wipe from the stage any and all indecent plays. I think the public is the best censor. The stage can get along without indecent performances, and it is up to the public to aid the managers in their effort to wipe out such performances as may seem objectionable.

Daniel Frohman thus expressed himself:

I don't see any objection to a stage censor, and, in fact, I feel that many managers would welcome such an innovation. First of all, it would relieve them of all responsibility. I fail to agree with Mr. Burnham when he says the stage is never a means of education. I think that every play of the present day that has any vitality in it owes that fact to its moral quality. I could name a number of plays—the really successful ones—that contain the quality to uplift. The success (of lewd plays) is distinctly ephemeral. They have a run for three weeks and then their vogue is at an end. The public should act as censor to our stage. If they did not find a play worthy of their presence, nothing would have more effect on the future of these gutter creations than the public's remaining away.

Fred Thompson said:

The managers will find that the actors and actresses are in the fight with them to clear up the stage atmosphere. Their concerted action will eventually prevent the unscrupulous manager and producer from getting a cast with which to produce a questionable play.

Marc Klaw had this to say:

Archbishop Farley's statement is so broad that it reflects on the entire theatrical world. It is all right for him to decry the fact that certain plays that are being produced are immoral, but for him to speak of the whole stage as being worse to-day than in the days of paganism, is unfair.

Eugene Walter, the playwright, said:

I believe that the theatre can and will become a tremendous engine of educational value.

Wilton Lackaye said:

The stage needs a censor, but he should be in the home. That's the way to stop the attendance of young Miss and young Master at salacious plays. Get the parents to take a hand. Let the public stay away from the unclean. Personally, I believe a reform is coming.

Rev. Charles F. Aked, pastor of the Fifth Avenue Baptist Church, said:

I don't go to the theatre, but I'm not opposed to it. I am afraid of becoming too interested, and I'm too busy to give the time. I have been in a theatre only once since I came to America, and I consider the play I saw a beautiful one, and in no way injurious to the morals of old or young.

Henry B. Harris said:

I have no objection to the establishment of a stage censor. I doubt if a censor is needed. I think existing laws are quite sufficient to cope with existing conditions. I do not agree with Mr. Burnham in his declaration that the stage has no educational value; that it is purely a means of entertainment. Nor do I agree with him when he says that nowadays a tinge of immorality is needful to a play's success. . . . It is the good plays, the plays which are clean and pure in tendency, that make the money. The impure ones usually lose money. Run over a list of the big money makers of the American stage, and you will discover that every one of those plays was clean and sweet.

Charles Klein was forcible in his denunciation of immorality on the stage, and declared that the stage was entering upon an epoch in which it will be even a greater factor as a disseminator of knowledge.

The Rev. Ralph Jervis Walker, rector of St. Simeon's Protestant Episcopal Church, in his sermon last Sunday morning, declared his opinion that a censorship would be inadequate to cope with the situation and that only the force of public opinion could keep the stage clean. "You cannot make people moral by legislation," he said, "and in this country a censor would not meet the demand of the time. To-day the Church has no objection to allowing its children to see proper, elevating plays, which, like good books, may have a beneficial influence. But the prevalence of offensive entertainments in the city leads properly to protests of the most vigorous kind."

Sunday evening, at the American Playgoers' Association dinner at the Hotel Astor, John Temple Graves said: "The plays which have been pre-eminently successful are those which have been pre-eminently clean." He cited instances of good plays that had been highly profitable and unclean plays that had brought failure to their sponsors.

REPORTERS SUE HAMMERSTEIN.

Twenty-five thousand dollar damage suits were begun last week against Oscar Hammerstein by James J. Doyle and Frederick M. Hall, the *Press* reporters who are charged with assaulting the impresario after he had refused to apologize for a disparaging letter he wrote to their employers about them, charging them with being "drunken, seedy and unclean persons." Attorney Charles Maitland Beattie, of 116 Nassau Street, brought the suits for the reporters. The papers were served upon Hammerstein Saturday at the Manhattan Opera House.

KATHERINE KIDDER'S PLAY.

Rehearsals of A Woman of Impulse, by Louis Anspacher, in which Katherine Kidder is to make her reappearance on the stage, have been going on for two weeks. The play will be produced soon under Mr. Anspacher's direction, and may be the attraction to open the rebuilt Herald Square Theatre.

THE DEATH OF CHARLES WARNER.

The English Actor Commits Suicide by Hanging, at the Hotel Seymour.

Charles Warner, the English actor who scored a remarkable success a few years ago in England and America as Coupeau in Charles Reade's Drink, a dramatization of Zola's "L'Assommoir," committed suicide by hanging in his apartments at the Hotel Seymour on Forty-fifth Street, last Thursday. The body was discovered about 5 o'clock in the afternoon, and after an examination Mr. Warner's son, Harry B. Warner, who is now appearing with Wilton Lackaye in The Battle at the Savoy Theatre, was sent for. It is supposed that the actor committed the deed while temporarily irresponsible. He had been greatly worried, according to a statement made by his friend, Eugene Presbrey, by the loss of a large sum of money which he had been advised to invest with a mining promoter. Once a wealthy man, the gradual loss of his fortune worried him greatly.

Charles Warner, whose real name was Lickfold, was born in St. Mary Abbott's, Kensington, London, Oct. 10, 1846. He was educated at Westbury College, Highgate, and it was intended that he should become an architect. Ambitious to become an actor, however, he induced his parents to allow him to appear with a young friend of his, a son of Samuel Phelps, the famous tragedian, as a page in Richelieu, in a performance before Queen Victoria at Windsor Castle. This was in 1861. After a long experience in stock companies and organizations touring the provinces, he succeeded Henry Irving at the Lyceum Theatre, London, in 1872, in Pickwick. Then followed engagements at the Vaudeville in The Road to Ruin and during the long run of Our Boys. He appeared with Adelaide Neilsen, then in The Overland Route, and next with Mrs. John Wood at the St. James's Theatre. As Tom Robinson in Charles Reade's It's Never Too Late to Mend, he became popular at a bound and established himself in London's favor. In 1879 Drink was produced at the Princess's Theatre, London, and Charles Warner's portrayal of the drink-crazed Coupeau became famous. In 1904 he appeared in the role in America. Later he was seen here in vaudeville in At the Telephone. His most recent appearances in London were as Kleschna in Leah Kleschna at the New Theatre in 1905 and as Leontes in A Winter's Tale at His Majesty's Theatre in 1906. For the past two years Mr. Warner had been living at the Hotel Seymour. Besides his son, Harry B. Warner, Mr. Warner leaves a daughter, Grace Warner, the wife of Franklin McLeay, an American actor.

Funeral services were held at the Church of the Transfiguration, East Twenty-ninth Street, Saturday morning, the Rev. George C. Houghton officiating. B. F. White of the Lambs Club had charge of the arrangements at the church, and a delegation from that club was in attendance. There were many flowers covering the coffin, sent by men and women prominent in the theatrical world. Mr. and Mrs. Harry B. Warner were the only relatives present, Mrs. McLeay, Mr. Warner's daughter, being abroad. Many prominent actors and actresses were present to pay a last tribute to the dead player. Interment, which was private, was at Woodlawn.

Others present at the services included Eben Plympton, Mr. and Mrs. Lawrance D'Orsay, Wilton Lackaye, Lloyd Bingham, Brandon Hurst, J. R. Crauford, Rev. F. J. Clay Moran of the Actors' Church Alliance, Walter Price, W. L. Abingdon, Max Strakosch, Frank Kilmore, F. H. Westerton, Thomas Patten, Hassard Short, Frederick Perry, Marcus R. Mayer, Melville Stewart and A. E. Lipman. The honorary pallbearers were W. L. Abingdon, Signor G. Perugini, Walter Price, Ernest E. Malcolm, J. R. Crauford and F. H. Westerton.

SEEK A BETTER CHILD LABOR LAW.

At the meeting held in Chicago of the Theatre Managers' Association of Chicago for the purpose of conferring with Ligon Johnson, general counsel for the National Association of Theatrical Producing Managers, it was decided that prompt and energetic action be taken by those two associations in an effort to have the present child labor law of the State of Illinois so amended that the child actor should not come under the restrictions heretofore imposed, and a letter with that end in view was drafted and adopted by the meeting and ordered sent to each theatre manager in the State of Illinois. The National Association of Theatrical Producing Managers, at whose instigation this movement was brought about, has the matter in hand, and with the co-operation of the Chicago theatre managers and the managers of the various theatres in Illinois, it is anticipated that the present unsatisfactory law may be amended favorably.

BLANCHE WALSH'S ILLNESS.

Blanche Walsh was taken ill at Fort Smith, Ark., on Feb. 8, and was hurried to Kansas City on a special train. Miss Walsh has been starring in the Southwest in Jules Eckert Goodman's drama, The Test, and was having one of the most successful tours of her career. Her illness necessitated the closing of the company and the canceling of future dates. Miss Walsh's illness was diagnosed as stomach trouble, a disorder from which she suffered about two years ago. Her death was expected all last week, but yesterday she showed so much improvement that the hospital physicians hope for her recovery. A telegram received by her managers stated that she was able to take nourishment. Members of her company arrived in New York Saturday.

A NEW LIEBLER IN THE FIELD.

Paul H. Liebler, for long associated with productions of Liebler and Company as touring manager, most recently in charge of The Melting Pot company, has become a manager on his own account and has signed a contract with Maurice V. Samuels to produce the latter's four-act drama, The Conflict, before April 1. The play is founded on Balzac's Le Peau de Chagrin (The Magic Skin), although it does not purport to be a dramatization of that work. A carefully chosen cast will interpret the play.

VOTES FOR WOMEN.

Although nothing definite as yet has been settled upon, it is probable that Votes for Women, the "women's rights" play which provoked much discussion in England, will be presented here under the auspices of the Actors' Society. It is known that the society has had theatres offered it for the production of the play. Mary Shaw is the actress most frequently mentioned as the probable player of the principal role, and those familiar with the play declare Miss Shaw to be the most admirable choice for the part.

EDNA WALLACE HOPPER MARRIED.

Edna Wallace Hopper and A. O. Brown, former head of the bankrupt brokerage house of A. O. Brown and Company, were married on Nov. 25 last by Justice of the Peace James E. White, at Freehold, N. J. The wedding was kept a secret until last Saturday, when the bride announced it in New Orleans.

MR. AND MRS. DANIEL FROHMAN PART.

Daniel Frohman made a formal announcement last Sunday that he and Mrs. Frohman (Margaret Illington) had agreed upon a friendly separation and that Mrs. Frohman would later secure a divorce. She is now in California and will never appear on the stage again, she says. No scandal of any sort attaches to the separation.

SAID TO THE MIRROR.

GEORGE MOREON: "In my article which appeared in last week's MIRROR, under the caption of 'Carl Ahrendt,' a final e was omitted in the word Gebläte, in the German quotation, 'Adel Sitzt im Gemüthe, Nicht im Gebläte.'"

THE LONDON STAGE.

PATRIOTISM AND PLAYGOING AROUSE THE BRITISH METROPOLIS TO ACTIVITY.

An Englishman's Home as a Play and a Military Tract—Well Acted and Fairly Built—Its Success—Samson, by Arthur Bourchier—Notes of Future Happenings.

(Special Correspondence of The Mirror.)

LONDON, Feb. 6.—I have been wondering whether you American friends have ever had a play which, when produced, sent a large contingent of your playgoers, and quite a regiment of your pressmen stark staring mad, and causing them to foam at the mouth, not only with wild patriotic sentiments but chiefly with volumes of jingo jabber. Whether you American friends have or have not ever had such an experience as this, I must tell you that in this vast city of London we are at present suffering from patriotic play-itis.

The piece which has provoked these various volcanics is one the production of which just before I last mailed you, I briefly mentioned in that epistle. The play is entitled An Englishman's Home, which is, of course, part of the old proverb which assures us that "An Englishman's home is his castle." Its author was first described on the programme as "a patriot," but a day or two later he turned out to be Major Guy Du Maurier, brother of Actor Gerald Du Maurier, who produced the piece for Manager Frank Curzon at Wyndham's Theatre. The gallant author (who is, of course, a son of the famous *Punch* artist, the late George Du Maurier), has done distinguished service for this nation in the tented field and elsewhere. Naturally, we all honor the brave officer for these services, and of course THE MIRROR'S knight GAWAIN, being a British patriot to his British backbone, is also fain to pay high praise to this military playwright for his honorable and laudable intention, which is to show, in this play, the need for a proper thoroughly developed system of national defense whereby every ordinary ablebodied man would be made ready to defend his country in the event of invasion. Unfortunately, we have many people in England who in the press, the playhouse, and especially in the music halls, pervert this most praiseworthy and most necessary idea into an excuse for the most blatant jingoism and the rowdiest of "mafficking."

Now, while giving every credit to the valiant Major for the real patriotic spirit evinced in An Englishman's Home, it must be confessed that he has drawn most of his English characters with rather too farcical a brush. It would seem that like the usually observant and mostly just Rudyard Kipling—the author of this military play regards most English football players and cricketers—as "Flanneled Fools and Mudded Oafs." As a matter of fact not *all* footballers and cricketers deserve this contemptuous description. Anyhow, this "Military Tract," (as it has been called) does turn a kind of useful searchlight on to the need for our young men to combine in, say, our new Territorial Volunteer service for the defense of their nation. At first farcically and afterwards melodramatically, the brave author points a strong moral as to what would or might happen in England's present comparatively unprepared state should such an army as that indicated in this play as coming from "the Empire of the North," land upon our shores.

Very thrillingly is it shown how a middle class family dwelling in fancied security is the first to suffer and to be shot down and slain by the advance-guard of the foreign invaders landing on the coast of Essex. The play, as a play, lacks cohesion, but it is deservedly a tremendous success, and there is talk of it being reproduced at several London and country theatres concurrently with its present run. It is certainly a tribute to this bountifully boomed play that carries itself through in interesting fashion without the aid of a single star performer. But although not one of the players is what is called in the American language a stellar attraction, yet every one acts admirably. Especial praise is due to Charles Rock as Mr. Brown, one of the first of the poor, simple minded Englishmen to suffer and be shot down in his own garden; to Laurence Grossmith as a young footballing bounder named Geoffrey Smith; Arthur Wontner as Paul Robinson, a hero full of wise warnings, all disregarded; Elaine Inescourt as Paul's sweetheart; E. W. Garden as a muddle-headed English captain; Charles Weir as a saner soldier, a color sergeant, and Edmund Maurice as Prince Yoland, the commander of the invading army.

An Englishman's Home has been obviously inspired by the pertinaciously patriotic "Handbook" articles written in the London *Referee* by an eminent publicist and diplomatist who signs himself Vanoc—Arnold White, in point of fact. The very Smithson-Browns of this play have often been described with biting satire by the *Referee's* handbooker.

In conclusion, I say again, that while I agree with all means, dramatic and otherwise, for the inculcation and the preservation of the patriotic spirit, I do protest (as many others are now protesting) against the wild and whirling jingoesque articles and letters which are appearing daily in our London journals as a consequence of this drama.

I may tell you that these more extreme warlike persons whose war mostly takes the form of words are in the habit of labeling as "little Englanders" all who dare to suggest common sense and moderation in such outbursts. But a truce to politics and to "down below" with party which in England (as often in America) is more often a blight than a blessing. Speaking of party, there is pretty plain evidence that this new military play and many of the outbursts concerning it are being subsidized by certain magnates who for sometime past have been crying out for conscription. Finally, I am wondering how An Englishman's Home, which I understand has been secured by my shrewd little friend, Charles Frohman, is going to strike American audiences.

The chief new production of the week—since An Englishman's Home—undoubtedly is Samson, as adapted by Citizen William Gillette from Citoyen Bernstein's French play of the same name. The play was produced at the Garrick last Wednesday by Actor-Manager Arthur Bourchier, who informs me that Gillette objected to have his name on the bill. I don't see why William should thus wish to keep in the shade, for he has done his adapting nobly and has purged the play of much that could not or should not be given on the English and American stages. As the plot is familiar to many American playgoers I will only add that it is finely acted at the Garrick by Arthur Bourchier as Brachard (the Samson of the plot) and by Mrs. Bourchier as the nearly guilty wife.

Next week we are to have several new plays, including The Truants at the Kingsway. Also we are to see several new Hamlets. So, as the Prince of Denmark says, "Yours whilst this machine is to turn."

GAWAIN.

CAMEO KIRBY FOR DUSTIN FARNUM.

Cameo Kirby, the play in which earlier in the season N. C. Goodwin failed to score, has been rewritten to some extent and improved, and George C. Tyler, of Liebler and Company, has settled upon Dustin Farnum as the actor more likely to carry the piece to success. Mr. Farnum will probably follow Viola Allen at the Studebaker Theatre, Chicago.

THE RENEGADE WITHDRAWN.

Paul Armstrong's latest play, The Renegade, was withdrawn Saturday night after a short engagement at the Studebaker Theatre, Chicago. William Farnum, who played the leading role, will continue at the same house as leading man in Viola Allen's new play, The White Sister, by F. Marion Crawford.

JOHN W. ALBAUGH DEAD.

Actor, Manager and Builder of Theatres Passes Away After Short Illness.

John W. Albaugh, Sr., one of the best known of the older theatrical managers in this country, died at the home of his daughter, Mrs. Frank Henderson, 321 York Street, Jersey City, last Thursday, from heart trouble, following an attack of acute indigestion. Besides Mrs. Henderson, his son, John W. Albaugh, Jr., a prominent actor, and another daughter, Mrs. Charles B. Mitchell, of Long Branch, were with the veteran manager when he died.

Mr. Albaugh was born in Baltimore in 1827 and made his professional debut at the old Baltimore Museum, where Joseph Jefferson was stage-manager, Feb. 1, 1855, as Brutus in John Howard Payne's drama, The Fall of Tarquin. He next appeared at the Holliday Street Theatre, playing subordinate parts with such notable players as Edwin Forrest, E. L. Davenport, James W. Wallack, Jr., James Murdoch, Edwin Booth, Edwin Adams, E. A. Sothern, Charlotte Cushman, Julia Dean, Matilda Heron, Mrs. Bowers, and Lucille Western. In 1859 he became leading man of the stock company at the Gayety Theatre in Albany. In 1865 he made his first appearance in New York, in support of Charles Kean at the Broadway Theatre. The following year, after his marriage to Mary Mitchell, a sister of Maggie Mitchell, he toured the country with her, playing such roles as Othello, Romeo, Mercutio, Hamlet, Macbeth, Iago, Richard III, Edgar and Edmund in King Lear, Jaffer in Venice Preserved, and Louis XI. In the latter role, as a star, he appeared at Daly's Theatre, in this city, in 1878.

Mr. Albaugh's career as a manager began when he assumed control of the Olympic Theatre in St. Louis. Later he was manager or lessee at various times of the Trimble Opera House and Leland Opera House, Albany; the St. Charles, New Orleans; the Holliday Street Theatre, Baltimore, and Albaugh's Grand Opera House and the National Theatre, in Washington. He built and was manager and half owner of the Lafayette Square Theatre, Washington. He sold his interest in this house in May, 1899. He also built and owned the New Lyceum Theatre in Baltimore.

Mr. Albaugh was a man of culture and worthy ideals, a member of an old school of managers whose control of the theatre was for its betterment, cleanliness and advancement.

BERTHA KALICH IN THE UNBROKEN ROAD.

Bertha Kalich, under direction of Harrison Grey Fiske, will begin her tour in The Unbroken Road, a drama of contemporary life, by Thomas Dickinson, of the faculty of the University of Wisconsin, at the Providence Opera House, Providence, R. I., on Thursday, Feb. 18, and next Monday evening will begin an engagement in Philadelphia.

ADA LEWIS A STAR MARCH 10.

On March 10, at Wilkes-Barre, Pa., under the management of Liebler and Company, Ada Lewis will make her first appearance as a star in Edward Townsend's and Frank O'Malley's new play, The Head of the House. On March 14 she will open at the Grand Opera House, Chicago.

GOSSIP.

Emerin Campbell, who has been playing in vaudeville over the Orpheum Circuit, was married at Denver, Col., on Jan. 14, to her leading man, Aubrey Yates. The ceremony was performed by the Rev. Paul Spencer, of the Methodist Episcopal Church. The groom is a nephew of the English novelist, Edmund Yates, and has appeared in several important productions.

Joseph B. Tinker, the famous baseball player, made his first appearance as a theatrical star at Racine, Wis., on Feb. 7. The play was a melodrama entitled A Home Run, written for Mr. Tinker.

James K. Hackett opened at the Royal Alexandra Theatre, Toronto, on Feb. 8, and at regular prices had the largest opening night in the history of the theatre. This, in spite of the fact that he had as opposition the Mendelssohn Choir, which has its home there, and which had an audience of 5,000 persons at Massey Hall. Lew Fields opened at the Princess Theatre.

Grace Atwell was the guest of Lida Lowe at a musicale, recently given at her studio on Forty-sixth Street, near Fifth Avenue, when a literary and musical programme was rendered. The hostess, an accomplished musician, was assisted by the following artists: Mrs. Hart, contralto, of the Christian Science Temple in Boston; Mrs. Brackett, soprano; Sue Stewart, Messrs. Devall and Isham, Mamie Marshall, dramatic reader; Gillette Burgess, the author, and Mrs. Wiggins, monologist.

Lillian Claire was out of the cast of Ragged Robin for a week, owing to an attack of the grippe.

Josephine Clairmont will not be a member of the musical stock company at Gloversville, N. Y.

Eileen Kearney, who was voted the prettiest girl in the State of Washington in a newspaper contest two years ago, has been engaged by F. Ziegfeld, Jr., for Anna Held's company in Miss Innocence.

John Junior, who has been out of the cast of Mary Jane's Pa for a month on account of an automobile accident, returned to work last Saturday, with his injured arm in a sling.

Lillian Russell's next season's play is to be called The Widow's Mite.

Nora Bayes and Jack Norworth, of F. Ziegfeld, Jr.'s Follies of 1908 company, have written another new song, which was introduced in Miss Innocence yesterday. It bears the name, "Shine on, Harvest Moon," and was sung by Lillian Lorraine early in the first act.

In response to invitations sent out by Financial Secretary Elizabeth Kingston, of the Actors' Child League, there was a large attendance of juvenile stage folks and their elders at the League rooms last Friday. The four-year-old orator, Erwin George Schneider, entertained those present with "Lincoln's Address at Gettysburg." Sketches, recitations, games and refreshments were heartily enjoyed by all.

Albert Latscha joined the Western company of The Man of the Hour in New Orleans the week of Jan. 31, to play Perry Wainwright.

Maud Fealy has been especially engaged for a season of ten weeks to play leads with the Winnipeg Stock company, Winnipeg, Man.

Katharine Goodson, the English pianist, will give her only recital of the season in New York at Mendelssohn Hall on Friday afternoon, Feb. 19.

Henry Miller will produce William Vaughan Moody's new play, The Faith Healer, in St. Louis on March 14.

Robert Warwick has been engaged as leading man of the Sherman Brown stock company at the Davidson Theatre, Milwaukee, Wis. Mr. Warwick recently ended an engagement with Mary Mannering, whom he was supporting in Glorious Betsy and later played leads with the Valencia Theatre stock company after a brief season in Denver. Robert McWade, Jr., has been re-engaged to play character comedy roles, in which capacity he appeared with the company last season, while Charles Squires has been re-engaged as scenic artist. Manager Sherman Brown will inaugurate his season the second week of April, and will continue throughout the Summer.

Josephine Foy Thompson (Josephine Foy) was granted a final decree of absolute divorce from Frank Hallett Thompson last week.

Henri Leoni sang at the Actors' Society meeting Sunday evening, preceding Wilton Lackaye's address. Fanny Cannon accompanied Mr. Leoni.

Katherine De Barry has been engaged to play Aunt Rosa in Mrs. Leslie Carter's special performance of Zaza on Feb. 18.

THE THEATRE IN AUSTRALIA.

IN SYDNEY, THEATREGOERS HAVE EXCELLENT BILLS TO CHOOSE FROM.

Margaret Anglin Leaves for Egypt—Ola Humphrey Succeeds Her—Jack and Jill—Mrs. Wiggs Departs—Theatrical News.

(*Special Correspondence of The Mirror.*)

SYDNEY, N. S. W., Jan. 5.—Margaret Anglin has concluded her present Australian tour and left for Egypt. She is accompanied by her sister Eileen, Louis Nethersole, who has so ably looked after Miss Anglin's interests during her recent tour, has returned to the States. He will rejoin his sister, Olga Nethersole, pending Miss Anglin's return to work. The Anglin-Kolker Sydney season, which recently ended, was notable for the two Shakespearean productions, The Taming of the Shrew and Twelfth Night, in both of which the American artists gave ample proof of their sterling worth. Ola Humphrey has taken Miss Anglin's place, and she, Kolker, and Titheradge, with the supporting company, have left for Wellington, N. Z., where they open their Maorland tour.

Three of the principals of Harry Roberts' Prince Chap company have returned to America—Justina Wayne, Mary Keogh, and Frank Lamb.

The Julius Knight company is back in Sydney, and is reviving The Sign of the Cross at the Royal Theatre. Beatrice Day is the new Mercia and Herbert Leigh the Nero. Eardley Turner, who was in Australia last in 1904 with the Knight-Jeffries company, appears prominently in the cast.

Frank Thornton's farewell season in Melbourne is proving very successful. Charley's Aunt will be revived during the holidays.

Wren's National Opera company has concluded its recent season at the Sydney Criterion and has been disbanded. Il Trovatore was the last week's bill.

Ada Crossley appeared in Sydney at Christmas, prior to leaving for a tour of New Zealand.

The Fullers, who control a number of theatres in New Zealand, have returned from a European trip extending over the greater part of the past year.

It is said that arrangements have been made for Adelina Patti to tour Australia next year.

Johnny F. Sheridan played The Lady Slavey and The Earl and the Girl as Christmas and New Year's attractions at Newcastle, N. S. W.

The Merry Widow, now in its last nights at Her Majesty's Theatre, Sydney, will have run during this season over 100 nights, to excellent business.

Williamson's Mrs. Wiggs of the Cabbage Patch company has concluded its successful Australian and New Zealand tour, and the American members of the combination have left Auckland, N. Z., for home.

William Anderson's Christmas attraction at the King's Theatre, Melybourne, was Uncle Tom's Cabin. The cast included Ernest Fitts as Uncle Tom, Fanny Wiseman as Topsy, Vivian Edwards, lately of Williamson's Brewster's Millions company, as George Harris; Bert Bailey as Marks, and Edward Duggan as Simon Legree.

Anderson's Dramatic company appeared at the Sydney Criterion during the holidays in The Gayest of the Gay.

The King of Cadonia, Frank Cruson's recent success at the London Prince of Wales Theatre, will be produced shortly by Williamson's Comic Opera company. Williamson has also secured the options on Curzon's two next productions.

Harry Roberts and Maggie Moore are concluding their present Sydney season at the Palace, where a revival of Struck Oil has proved very acceptable. They will be followed at the Palace by Edwin Geach's pantomime company in Robinson Crusoe, at matinees, and the same manager's dramatic company in The Woman Pays, at evening performances.

A feature of Williamson's Jack and Jill is the animal representations. Morris and Wilson's bull and bear and Walter Stanton's fowl are remarkably clever impersonations. The "faceograph," a recent success at the New York Hippodrome, is also included in the pantomime. H. Campbell, who has returned to Williamson after several years' absence, during which he gained valuable experience on the American lyric stage, is the musical director, and the whole production is in the capable hands of Gerard Coventry.

Aubrey Mallolieu, recently with the late Herbert Flemming, has joined the Kolker-Humphrey company.

Frank and Jen Latona are in their last nights at Richards' Tivoli, where the Marconis, also, are concluding their season. J. W. Rickaby, Goodfellow and Gregson, the Sisters Reno, and Guest and Newlyn are all in the present bill at this hall, where business is at its usual highwater mark.

The Duchess of Dantzic will follow The Merry Widow at Her Majesty's, and the advance sale for the tuneful opera is very heavy.

Pleasure seekers during the holiday period have a wide range of entertainments from which to choose, since, besides the regular theatres, the various moving picture houses and open-air places of amusement are making successful bids for patronage. With every good wish to THE MIRROR and its readers for 1909. E. NEWTON DALY.

BOOKS AND MAGAZINES.

SPECIAL SUNDRIES, by A. A. Spaninger, Louisville, Ky.; published privately.

The title of this paper-bound, thirty-cents-a-copy work only feebly indicates its contents. In spite of the wealth of meaning attached to the phrase, "Special Sundries," the words convey an entirely inadequate suggestion of the interior of the volume. There is a short story called "A Poor Man's Luck," an important notice warning the theatrical profession and the public in general against the use of any of the contents without the author's permission, some unique advertisements with philosophical (or are they humorous?) remarks by the author, and two plays, which account for the warning to the theatrical profession. One of the plays is called A Rare Occurrence; a Domestic Comedy in One Act and Two Scenes. The other is A Giant Amongst Men; or, Greater Than King, an Original Historical Drama of Ancient Times. The author in this latter work has reason to fear theft by the theatrical profession. Few modern playwrights have shown such wealth of vocabulary in dealing with Biblical subjects. Most of them have, as it were, been willing to coin words in small denominations, such as five and ten cent words. This author, Mr. Spaninger, of Louisville, Ky., has made his terms in the standard of gold eagles and yellow-backed bills. The story is of Joseph and Pharao and Jacob and Putiphar and a merchant named Erodus, which is a good name for a merchant in hard times—all going out and nothing coming in—and also of Lia, Pharao's wife, and Aseneth, an Egyptian beauty. The author, it will be seen, has cleverly disguised some of his characters by misspelling their names. But even a casual reader will be able to recognise the Biblical personages so shrewdly depicted. It is the dialogue of this play that gives it value, however; dialogue that, for figure, rhetoric and purpose has no rival in the work of any contemporary writer. Take, for example, what Exodus says when Joseph is offered for sale: "Why desire ye to get rid of such a magnificent piece of humanity?" and Joseph's reply: "My brethren despise me for imaginary causes. This supernatural hatred, however, is inexplicable." And again, when the brothers are planning to cover the results of their "supernatural hatred," Ruben says: "Kill a kid and dip the garment in the blood, sending it to our father, saying to him we found the cloak in the wilderness; doubtless some irrational quadruped has eaten Joseph." Ruben said that. Aseneth, pleading with Pharao for Joseph, pleads thus: "His angelic features overwhelm my sensibilities," and Pharao later on remarks: "I desire to scrutinise this youth's beautiful countenance, and handsome to behold. Ha! Ha!" Through the machinations of Lia, Pharao's wife, Joseph is thrown into a dungeon. Lia, being in love with him, makes a clandestine call and soliloquises in this manner: "I humbiest myself to come here in the dungeon observed only by the guardsmen. I stealeth away from my boudoir and from my husbandman, who knows not where I am, to ask thee for thy love." In moments of great dramatic import the author shows the strength of simplicity. Dying of famine, Lia comes to Joseph, now ruler of Egypt, and the following conversation takes place:

Joseph—"I know thee not."
Lia—"I am Lia, former Queen of Egypt."
Joseph (greatly surprised)—"Lia? What brought you to such distress?"
Lia—"What?"
Joseph—"Yes."
Lia—"My love for thee."
Joseph—"Nonsense."

But enough of quotation. To go further might infringe on the author's copyright, and being somewhat of the theatrical profession as well as of the public in general, the reviewer heeds the warning. Besides, why should good things be given away, when for a paltry thirty cents a genius may be encouraged and a nice paper-bound book added to one's library? Just Louisville, Ky., is the address of the author. He is too well known to need a street number.

BOOKS AND READING. Compiled by Roscoe Crosby Gaige and Alfred Harcourt. New York, the Baker and Taylor Company.

To quote the publisher's advertisement: "This is a booklover's *vade mecum*—great essays on the subject, complete, and fragments by bookmen from De Bury to Stevenson, including references to early books, book men and book making. The editors, scorning the platitude, have gathered the most human things written about books. The volume reunites old friends and admits some unfamiliar wanderers with strong claims to friendship." This covers the superficial, the bookish side of the work, but does not indicate the loving care with which the compilers have made their selections. There is scarcely a culling but shows sympathetic as well as studious choice. By the acknowledgment of such friends as the authors they quote, Mr. Gaige and Mr. Harcourt write themselves down as a part of a most worthy company. All lovers of books will find it profitable to join the group. The book is well printed and bound.

E. M. Wilkins, advertising manager of the Springfield *Republican*, sends THE MIRROR a copy of an article in that newspaper from a special correspondent in Washington that gives excerpts from advance sheets of a volume soon to appear from the pen of the daughter-in-law of the dead player, Mrs. Thomas Jefferson, in which some intimate views of the subject are to be given.

The February *Theatre Magazine* contains many articles of interest, including "The Drama of the Jew," with special references to Zangwill's new play, The Melting Pot, and Bernstein's Israel, recently produced in Paris; an article on Edward Sheldon's play, Salvation Nell, with extensive excerpts from the manuscript and pictures of Mrs. Fiske and her company in the principal scenes; a description by Wilton Lackaye of his method of originating his stage characters; an article on Maria Labia, the soprano; and an interview with Richard Bennett, now appearing with Maude Adams in What Every Woman Knows. The cover portrait pictures Mrs. Fiske as Salvation Nell and the magazine, as usual, abounds in beautiful pictures of players now prominent in the public eye.

CUES.

Denman Thompson was reported yesterday as rapidly recovering from his serious illness of a week ago. The use of oxygen was stopped late last week. His physicians believe he is out of danger.

Constance Collier will sail for Europe on March 3 to play Portia in Beerbohm Tree's revival of The Merchant of Venice.

A dinner will be tendered Mrs. Leslie Carter at the Hotel Brevoort Sunday night by the Pleiades Club. Dixie Hines will be the toastmaster, and a large number of the members of the theatrical, artistic and literary professions will attend. Mrs. Carter, it is expected, will have an interesting address to make.

Grace Atwell visited her husband, Edwin Mordant, appearing in the lead in The Great Divide, at Des Moines last week, preliminary to opening in stock in Chicago on Feb. 22.

Henry Arthur Jones has gone to Algeciras to work on a new comedy. His latest play, Dolly Reforming Herself, is now on tour of the provinces under the direction of Jerrard Grant Allen and Geoffrey Becant. The tour is being made in motor cars and stops of only one night are made.

THE RECORD OF DEATHS

Frank C. Robinson.

Frank C. Robinson, who had been appearing in a leading role in W. F. Mann's production, As Told in the Hills, was killed at the close of the performance at Mitchell, S. D., Jan. 21, by coming in contact with a live electric wire in an alley adjoining the theatre. After the coroner's inquest the body was shipped to the young man's relatives at Salt Lake City. Mr. Robinson, who was but twenty-one years old, was educated at Utah University, was an all-round athlete, and a pen and brush artist of some talent. He had appeared with May Tully in her vaudeville play, Stop, Look and Listen, and had supported Mildred Holland in her repertoire. When very small he played child's parts with Thomas Keene. At the time of his death he was playing Little Fox, the Indian, the principal male role in As Told in the Hills. He was a good-living young man of temperate habits and worthy ambitions, well liked by his associates, to whom his sudden death brought sincere regret.

Lillian Lancaster.

Mrs. James Arthur Young (Lillian Lancaster), the wife of Louis James' leading man, died at Denver, Jan. 28, of diabetes. Miss Lancaster's most recent appearance was as Phyllis in Classmates, supporting Norman Hackett. While playing that role in December, she was taken ill and went to Denver, after withdrawing from Mr. Hackett's company, to try and regain her health. Miss Lancaster, who was but twenty-three years old at the time of her death, was born in Paducah, Ky., and made her first appearance with the Boston Lyric Opera company. She later became a member of Henry W. Savage's opera company in St. Louis and for a number of years appeared with Mr. Savage's Chicago opera company. Then followed engagements in Quo Vadis, Faust, and in ingenue roles in the companies of Louis James and Norman Hackett. Interment was at Paducah and there were many beautiful flowers sent by Miss Lancaster's former associates.

Jose F. de Navarro.

Jose F. de Navarro, father-in-law of Mary Anderson de Navarro, died in New York city on Feb. 2, after an illness of one month. Mr. de Navarro was born in San Sebastian, Spain, eighty-five years ago. Early in life he took up a commercial career, first in Cuba and later in the United States. He established the first line of steamships between Brazil and this country, built the first modern apartment house in New York city, and organized the Portland cement industry in this country. He never became a citizen of the United States. The funeral was held at St. Patrick's Cathedral on Feb. 5 and burial was at Calvary Cemetery.

James MacArthur.

James MacArthur, one of the literary advisers of Harper and Brothers and well known as a critic and playwright, died in New York city on Feb. 11. He was forty-two years old. Among the dramatisations to his credit are: Beside the Bonnie Brier Bush, The Masque of the White Roses, Kronstadt, The Spoilers, and The Christian Pilgrim. Besides his connection with Harper and Brothers Mr. MacArthur had been with Dodd, Mead and Company, Doubleday, Page and Company, and with Harry Thurston Peck in publishing "The Bookman." He leaves a widow and two children.

Notes.

Gertie Lewis, in private life Mrs. Ford Drumm, a member of "That" Stock company, died at Michigan City, Mich., on Feb. 10, of appendicitis. Miss Lewis was taken ill at Benton Harbor a few days before and when the company reached Michigan City she was so much worse that she was sent to the hospital. She died before an operation could be performed. Miss Lewis, who was about thirty-two years old, had been a member of prominent repertoire organizations for several years, and previously appeared in productions. Her husband, Ford Drumm, is a well-known baseball player. She leaves one child, Helen Louise, aged thirteen years. The body was sent to her parents' home, Zanesville, O., for burial.

James Fenimore Lee, well-known in the profession, died at Brooklyn, N. Y., on Feb. 7. He was about forty years old and was born in Boston. He had been a song and dance performer, a theatre manager and a newspaper reporter. His first appearance in New York was in E. E. Rice's company. He later managed Ward and Vokes, and for a while had the management of several theatres in the Mozart Circuit. He leaves a widow, Blanche Kimball, and one child about eleven months old.

Amalia Karle, a well-known show girl with Anna Held, Lew Fields, and other companies some years ago, died at Harlem Hospital on Jan. 31, of pneumonia. She was twenty-six years old. She left the stage about five years ago on account of ill health. Her family name was Hoffman, and her parents were killed in the San Francisco earthquake. For some time she has been assisted by the Actors' Fund. Theodore Bendix assumed charge of the arrangements for the funeral, which will take place to-day.

Betty Lea, who had been engaged to understudy the role of Emma Brooks in Paid in Full, died on Jan. 28, from an operation for appendicitis. She was taken ill on Tuesday, and on the day following went to Miss Alston's Private Hospital, where the operation was performed. The funeral was held on Friday at the chapel of the Stephen Merritt Burial Company, and services were conducted by the Rev. Asa Blackburn, of the Church of the Strangers.

Levi P. Hill, one of the proprietors of the Puritan Theatre, at Fall River, Mass., died on Jan. 28, after a long illness. He was born in Townsend, Mass., and was fifty-nine years of age. He was a cooper by trade. Mr. Hill had lived in Nashua, Boston, and Brockton, besides Fall River. His second wife, who survives him, was Mrs. Thomas Fletcher before her marriage. He leaves three sisters and three brothers. The funeral was held on Jan. 30 at Townsend.

Pauline Weise, mother of Mrs. Herman Nodell, died recently at the age of sixty-nine, in Stuttgart, Germany. She was a favorite soubrette in the early seventies at Heidelberg and Stuttgart, and well known in the American and German profession as "Mother Weise." She leaves two daughters, Mrs. Herman Nodell (Anna Weise) and Katerina Weise, now at the Court Opera House, at Cologne, Germany.

Oscar Norfleet, last season with Poli's Stock company at Hartford, Conn., died at Bellevue Hospital, New York city, on Feb. 9, of an affection of the heart. He was thirty-six years old and a resident of Memphis, Tenn. The body was shipped to Memphis for burial.

John Taylor, State Senator from Mercer County, N. J., from 1881 to 1883, and the man who built the Taylor Opera House in Trenton, died on Feb. 10 in his home in Trenton, aged seventy-two years, of paralysis. Mr. Taylor was the head of the Taylor Provision Company and a State authority on pork.

Anthony Charles Wehman, a song publisher and a member of the firm of Wehman Brothers, of Park Row, Manhattan, died on Jan. 23, of appendicitis, at the Jewish Hospital in Brooklyn in his thirty-eighth year. He is survived by his widow and a daughter.

Mrs. J. J. Schlange, who, under the name of Sadie Kelly, had been a member of the Castle Square Opera company about ten years ago, died in St. Louis on Jan. 26, from the effects of an operation. She was preparing to go on the stage again this season.

Frank D. Macbeth, father of Edna Macbeth, died at Cleveland, Ohio, last week. Mr. Macbeth was at one time a prominent orator and was a veteran of the Confederacy.

Henry Anderson, father of Beryl Hope and Angela Nesmith, died at Los Angeles, Cal., on Jan. 14. He was cashier of the Merchants' National Bank of that city.

Mrs. Louisa Wood Hoffman, daughter of the late Sheridan Shook, and mother of Sheridan Shook and Horace Hall Hoffman, died at St. Luke's Hospital, New York city, on Feb. 8.

IN BROOKLYN THEATRES.

The attraction this week at the Montauk Theatre is Paid in Full, with Wednesday and Saturday matinees. The American Idea next week.

Via Wireless is seen this week at the Grand Opera House. Eddie Foy in Mr. Hamlet of Broadway follows.

On Friday afternoon, Fred Nible will give the third of his course of travel talks at the Montauk Theatre. The subject will be Italy, from Vesuvius to the Alps. The past two lectures have been well attended and enjoyed.

At the Broadway Theatre, the offering is The American Idea. The company includes Robert Dailey, Trixie Friganza, Hush Mack and Edith McBride. The Yankee Prince next week.

The Time, the Place and the Girl is a popular offering at the Majestic Theatre. The principals are Arthur Dunn, Marie Galvior, Leona Stevens, Estelle Jensen, William Fitzgerald, George Ebner, and Robert Wilson. Next week, In Old Kentucky.

At the Academy of Music, Feb. 17, the Metropolitan Opera Company presents Die Meistersinger, with a cast including Destinn, Jorn, Feinhals and Goritz.

The Mountain Ash Male Choir gave a concert at Plymouth Church on the evening of Feb. 15.

Mme. Nordica will appear in a song recital at the Tompkins Avenue Congregational Church on Feb. 18. It will be her only concert in Brooklyn this season.

Wine, Woman and Song, with Bonita and a strong company, is playing a return engagement this week at the Folly Theatre. David Higgins in Captain Clay of Missouri follows.

The Hastings Show, offering The Temptation, a big scenic production, featuring Viola Sheldon, is at the Star Theatre this week. In the olio, the special feature is Edward Keough and company in A Bit of Blarney.

Parisian Widows, a clever organisation of comedians and dancers, appear at the Gayety Theatre this week. A very attractive olio offers the Welsh-Francis company as the feature.

A good bill is provided at the Olympic Theatre this week by the Golden Crook company. In the olio are Jack Reed, Billie Kelly, Frank Wakefield, Billy Inman and the Toscanin Troupe.

At the Empire, there is a strong attraction this week in The Kentucky Belles company. The Criterion olio and Great Leonard head the vaudeville numbers.

There is large attendance at the Liberty moving picture concerts, given every Sunday afternoon and evening at the Majestic Theatre. Travel pictures are a feature of the entertainment, and Johnny Nestro's big voice in illustrated songs is always a treat.

STOCK COMPANIES.

When Percy G. Williams, at the beginning of the present season, decided to establish a stock company in this borough, he announced that he would engage a competent company, provide the best royalty plays and spare no expense in the productions. In all these matters Mr. Williams has kept faith with local theatregoers, and the Crescent company is one of the best stock organizations in the country. The Crescent Theatre has steadily grown in popularity since the opening night, and the project is now an assured success. In last week's attraction, The Bishop's Carriage, Edward Mackay, the leading man, gave a performance of William Latimer that any actor might be proud of. The Nance Olden of Allee Fleming was very creditable. Miss Fleming has made an excellent impression with her audiences since she joined the company. Other parts were capably handled by Charles Seafield as Edward Ramsey, Ben F. Wilson as Tom Dorgan, Jessie McAlister as Mag Monahan, and G. A. Forbes as Frederick Obermiller. The play this week is The Prince Chap, with Helen Pullman and Beryle Pullman in the child parts.

Corse Payton's Players at the Lee Avenue Theatre appear this week in one of the best performances of their present season, In The Power Behind the Throne. Sword play, chivalry and attractive stage settings are important features. Minna Phillips as Aria is charming. Louis Leon Hall appears to advantage as the Baron, and Grace Fox is an attractive Duchess. Lee Sterritt, who has staged the piece, and deserves great credit for his work, appears in the congenial role of President von Hohenlohe. Next week, Charley's Aunt.

The Gotham Company, at the Gotham Theatre, improves with every performance. Jim Bludso is the play this week, and William G. Holden is seen at his best as Jim. Emma Bell and the rest of the company lend ample support.

VAUDEVILLE.

The bill at the Orpheum this week includes Annette Kellermann, Bijou Fernandez and William L. Abington, Sam Chip and Mary Marble, Harry Gilfoil, La Petite Adelaide and her four dancers, the Kitamura Japs, James Lucas, and Cooper and Robinson.

The bill at Keeney's this week, the first under the new policy, whereby two performances will be given each evening at 7.15 and 9.15, and with daily matinees, includes the Widow's Mite, an elaborate new act by the author of The Naked Truth, the Three Musical Keltons, Francis Williams' Ponies, Monkeys and Dogs, the Rinaldos, George Barron, and Gordon and Shanklon.

The Greenpoint offers Pixie O'Hara and company, Jesse Lasky's Birdland, Cameron and Flanagan, Harlan Knight and company, Lillian Tyce, Milton Wood and Wormwood's animals.

The bill at the Fulton includes John C. Rice and Sally Cohen, Edith Helena, Pearl Allen, the Three Raytons, Carl McCullough and the Georgia Campers. There are some minor acts and the popular Morriscope.

The Bijou's programme includes Incognito (?), Davenport Brothers, and Francis, Beattie, Paul and Russell, Smith and Smyth, Sheppard and Ward, Cotton's Donkey Circus, Minnie Hurst, Netelka Sisters and the Brothers Scica.

At the Columbia an excellent bill is headed by Chuck Conners and company and Velia.

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Alice Donaldson — LEADING WOMAN — The Kentuckian

Montreal Star (Dec. 5, 1908).—The part of "Dixie Lee Bryant" was by far the best in the piece, in the exceedingly capable hands of Alice Donaldson. . . . Walter Hill, as the rascally old mountaineer, "Zeke Bryant," did a fine piece of character work throughout.
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QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unpertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

M. V. RYAN: The verses Maude Adams read in The Jesters will be found in "The Jesters, from the French of Miguel Zamacois, by John N. Raphael," Brentano's, 1908.

G. B. D., Washington: Olive Wyndham was taken from the cast of The Man from Home only to play for a time the heroine's role in Blue Grass. She has resumed her former place in Mr. Hodge's company.

ROBERT ELLIS, Boston: Julia Arthur's last role was that of Josephine in More Than Queen, in which she appeared at the Broadway Theatre, New York, in September, 1899. She is now the wife of B. P. Cheney and resides in Boston.

D. E., Omaha, Neb.: The large vaudeville and circus acts usually have a business-manager who travels with the attraction. An advertisement in THE MIRROR would very probably assist you in securing such a position. It would at least bring you before the producing managers.

C. O. S., Flatbush: Mrs. Warren's Profession, with Mary Shaw as Mrs. Warren, was the bill at the Montauk Theatre, Brooklyn, the week of May 6, 1907. The following week the play, with the same cast, appeared at Teller's Broadway Theatre, Brooklyn.

SHAW, Albany: At the time he was playing Prince Karl at the Madison Square Theatre, in May, 1886, Richard Mansfield's company included Charles Kent, William Seymour, A. R. Whytal, James Nolan, H. P. Whittemore, C. E. Boardman, G. B. Bates, E. E. Rose, Mrs. J. R. Vincent, Maida Craigen, and Helen Dayne.

MRS. A. G. L., Columbus, O.: The cast of Clyde Fitch's The Truth, as played at the Criterion Theatre in January, 1907, was as follows: Tom Warder, William J. Kelly; Stephen Roland, W. H. Mack; Frederick Lindon, George Spink; Butler, Hodgson Taylor; Milliner's employe, Fred Harrison; Becky Warder, Clara Bloodgood; Eve Lindon, Mrs. Sam Sothern; Laura Fraser, Elene Foster; Mrs. Genevieve Crespigny, Zelda Sears.

CONSTANT READER, L. S.: The original cast of A Stranger in a Strange Land, produced at the Manhattan Theatre, Sept. 25, 1899, was as follows: Jack Thorndyke, Cyril Scott; Charles Dudley, M. A. Kennedy; Dr. John Boller, Walter Hale; Ta-mo-nee, George Osbourne; Arthur Lowe, Walter Clifford; Harrington, James T. Galloway; Watson, Charles W. Swain; Jenkins, Frank Burke; Alice Wellington, Maud White; Hon. Mrs. Burton Holcombe, Kate Lester; May Holcombe, Angela McCaull; Grace Thorndyke, Katherine Mulkins; Matilda, Jane Corcoran.

G. C. NELSON, Canisteo, N. Y.: 1. Players in Summer stock companies generally furnish their own wardrobe. It is assumed that stock company actors of any experience have accumulated a wardrobe. Sometimes, however, in a heavy "costume" play the management provides the players of smaller parts with the required costumes. 2. To join the Actors' Society of America it is required that a player have "sixty weeks' actual experience or must have been in the profession three years and a resident of the United States six months." The initiation fee is $10; the annual dues $5.

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WOMEN.

Ashley, Helen, Jane Archer, Adra Aimslee.

Bernard, Edith, Louise Burpee, Mrs. Hillary Bell, Mrs. E. Burke, Jessie Brenk, Cecile Bretton, Bessie Berry, Bessie Beaumont, Ida Burns, Julia Blanc, Madge Burt, May E. Belmont, Bettina Bruce, Kathryne Browne.

Crowe, Myra, Florence Coventry, May Collins, Hildra Coerall, Fanchon Campbell, Mabel Carruthers, Helen Carrel, Mary B. Corwell, Mrs. Wm. Collier, Margie Conboy, Toby Claude, Pauline Cohan, Frances Comstock, Alice Capron.

Dale, Tessie, Mrs. N. D'Orsay, Clara Dixon, Madelline Diston, Edna Dodsworth, Mildred Douglas, Madge Douglass, Margaret Drew, Mabel Day, Mrs. Rich'd Dillon, Madie De Long, Estelle Du Vivier, Rae Dixon.

Elinder, Effie, Paula Edwards, Katherine Erle, Mabelle Elliott, Carrie L. Engel.

Ford, Marion, Caroline Franklin, Agnes Fuller, Cissy Fitzgerald, Hattie Fox, Mrs. Maurice Freeman, Clara Fischer, Mary Fairchild.

Gates, Callie, Hope Gage, M. Evelyn Gray, Florence Gerald, Lotta Gladstone, Mrs. Willis M. Goodhue, Olga Graham, Letitta Gordon, Gertrude Griffith, Florence Greyson, Edyth Gibbons, Paula Gloy, Margaret Gordon.

Hoffman, Minnie, Florence Hackett, Anna Hill, Flossie Hope, Carey Hastings, Floss Hughes, Polly Harper, Lucile Harris, Lillian Hoffman, Rylkah Harrison, Orpha Hewes, Blanche Hazelton, Carolyn M. Huestis, Marion Hale, Virginia Howard, Bessie C. Hoogert, Elsie Hite, Mary C. Henderson, Grace Hopkins.

Johnson, Mildred H., Miss M. P. Johnson, Mrs. Geo. W. Jefferies, Josephine Jacoby.

Kilroyne, May, Ethel V. Karey, Shirley Kellogg.

Learn, Lottie, Edna Earlie Linden, May Lyn, Berthe Livingston, Florence Le Roy, May Labey, Thais Lawton, Estelle Lovelle, Ada E. Lewis, Barbara Lowell, Dorothy Lamb, Elfredo Latche, Julia R. Levond, Mrs. J. C. Logan, Gertie La Claire, Marie Lewis, Vivian Lakire, Tessie Lawrence, Beatrice Liddell, Lillian Lawrence, Anna Lloyd.

Mattice, Lillian, Jacquette Murphy, Mary Marble, Margaret Mayo, Carolyn Maxwell, Edith A. Montrose, Flora Moore, Alejandra Martinez, Ethel May, Dorothy Maynard, Zonsetta MacGrand, Isabel McGregor, Louise MacDonald, Carol McComas, Elnelle L. McOwen.

Nelson, Kathryn L., Margaret Neville, Marie Nevin, Katharine von E. Niehler, Katheryn O. Neil.

Ober, Adelaide, Elita P. Otis, Merri Osborn, Millie Oswell, Mrs. F. Ormonde.

Paige, Avis, Indiscio Palmer, Louise Paschall, Iola Primrose, Francesca Parker, Leslie R. Preston, Margaret Parrot, Minnie Parr, Marie Pettie, Mrs. Van H. Polhill.

Regan, Eva Scott, Mrs. Phil Raufman, Louise Rutter, Lois Russell, Maybelle Rother, Frankie Raymond, Madline Rizzo, Helen Robertson, Millie Ryan.

Silvers, Anna, May Stockton, Florence Stone, Adelaide Sharp, Marguerite Superba, Katharn Stanton, Roberta Spencer, Marie Sabbott, Lillian Shirley.

Tyson, Grace, Belle Travers, Kathleen Taylor, Edith Talbot, Ethel Trevor, Lillian Tucker.

Valentine, Gwendolyn, Queenie Vassar.

Winslow, Leah, Helene Wilson, Maude White, Mrs. Wilmer Walter, Mrs. Geo. H. Whitman, Grace Wilson, Clare Weldon, Bess Wright, Thelma Wheeler, Grace Welby, Nella Whipple, Dorothy Walters, Mrs. W. H. Wakefield, Edith Walker, Marie Welsh, Bertha Whitney.

Yates, Mabel, Rida Johnson Young.

MEN.

Arnold, Wm. A., Edgar E. Ashley, Jno. Adolphi, Luigi Albertieu, Fritz Adams.

Brandon, Chas., C. L. Bruce, Teddy Blake, Herlyn Benson, Wm. H. Boyd, Andre Benoist, Newton Beers, Stuart Beebe, Royal Byron, Wm. Blackmore, Neil McD. Burton, Inkerman Bailey, C. W. Brune, Alf. Boujan, H. F. Baldwin, J. Rush Bronson, W. S. Baldwin, Robt. Barr, Jas. A. Bowman, Franklyn Bates, Conrad Bodden, S. K. Blair, T. F. Boardman, W. E. Browning, Rich'd Buhler.

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Johnson, Charley, Frank Jamieson, Sydney Joyce, E. G. Johnson, Victor Jackhalke, E. P. James.

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Hewell, Willard, Wm. J. Nelson, Herb't Neville, Ted Nolan.

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Tully, Harry, R. E. Thomas, Robt. Trinnen, Jas. Thornton, David Turner, Justin Thatcher, Edwin F. Thompson, Fitch W. Taylor, W. B. Thompson, B. Mortimer Trusdell.

Uynen, Jack, Louis Unger, Revelle Urquhart.

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THE DEVIL CO. Direction HENRY W. SAVAGE.

SAN FRANCISCO.

The Wolf—A Stubborn Cinderella—The Crisis—A Contented Woman—Corinne—Lonesome Town.

The Wolf closed a successful engagement at the Van Ness on Sunday night, 7, and Andrew Robson, who was star in the play, received excellent praise. A Stubborn Cinderella commenced an engagement 8, opening to good business. The Wolf has been favorably compared with Paid in Full, both by Eugene Walter.

The Crisis at the Alcazar was given a successful staging during week ending 7, and on 8 Eleanor Robson's greatest hit, Merely Mary Ann, was excellently presented to a very satisfactory audience.

The Valencia gave a very superior presentation of A Contented Woman, Blanche Stoddard proving herself a very capable leading woman, and on 8 Prince Chap was offered, Mace Greenleaf being formally introduced as the new leading man in place of Robert Warwick.

The Orpheum had an entirely new bill, consisting of Seldomer' Venus, Johnny McVeigh and his College Girls, Wireless, with Leander De Cordova (this week only); Byron and Langdon in The Dude Detective, Charles Wayne and co., Paul La Croix (this week only), Murray Sisters, Harvey Family, together with what is advertised as the first genuine Italian earthquake motion pictures.

Martin Beck has been receiving a great deal of attention from the dailies, more than a column having been devoted to his past, present and future.

Corinne, vivacious and entertaining, entertained at the American Theatre for week ending 7, and The Light Eternal was offered at matinee 7.

The Princess has full houses witnessing Kolb and Dill in Bankers and Brokers. Lonesome Town will again be staged during week ending 15. Their engagement ends last of February, after which they will tour the State. Harry Campbell and Sam Loverich, managers of the house, have the company engaged to replace them, and on March 1 The Rounders is to be produced, with the following cast: Bert Phoenix, Owen Walsh, May Boley, Zoe Barnet, Helen Darling, Ethel Du Frez, James Stevens, the leading people; Scell Simmons, musical manager; Ed Temple, stage-manager; chorus of thirty-six, including twelve male voices, and orchestra of sixteen.

Richard Botaling played Richelieu at Ye Liberty house week ending 8. Julius Cæsar will be next production week ending 14.

A rather ridiculous account of his interpretation of Richelieu was given in one of the big dailies and he has remonstrated with an open letter.

The Empire used for one day only a moving picture film of the Italian earthquake disturbance.

Edwin T. Emery has about completed a lease of a building adjoining the Orpheum, which he contemplates using as a nickelodeon.

Sam Langford finished his engagement at the Victory with A Trip to Africa 7. Business only fair. He intends touring the State. A. T. BARNETT.

LOS ANGELES.

Florence Roberts—Mrs. Wiggs Returns—Stock News—Vaudeville.

Florence Roberts enjoyed a splendid week's patronage at the Majestic Jan. 31-6. The House of Bondage is an excellent vehicle, for it serves well.

Mrs. Wiggs of the Cabbage Patch filled the week 1-6 at the Mason, and played to poor business, and the result may be attributed to the weakness of the co. The Red Mill 8-13.

The Spoilers, as played by the Burbank Stock co. 31-6, was sufficiently interesting to attract large houses for the week. William Desmond was as good as possible in the character of Roy Glenister. As Joe Dextry, John Burton gave a good interpretation. Bronco Kid was well done by Harry Mestayer. Alice Lovell Taylor cleverly grasped the role of Cherry Malotte. Faust staged 7-13.

At the Belasco The Girl of the Golden West played to capacity houses for its third week. A Stranger in New York was seen 8-14.

The Tar and Tartar, as given by the Ferris Hartman co. at the Grand 31-6 is one of the best offerings of the co. so far. Anna Little scored in her song, "Dear Land Divine." The continued heavy patronage of the Hartman co. has demonstrated the fact that there is splendid opportunity for such musical comedy here when produced by such a well balanced co. as this. The Girl from Paris 7-13.

The bill at the Orpheum 1-7 was: Wilfred Clarke and co. in What Will Happen Next, De Biere showed many tricks of cunning, the Rooney Sisters, Leo Salvaggio, Rogers and Deely, Hibbert and Warren, Edwin Latell, School Boys and Girls, and pictures.

Mortimer Lazard, well known in this city in social and theatrical circles, leaves for the East 12, to take the business management of the forthcoming tour of Madame Eames. Mr. Lazard has acted in the capacity of assistant business-manager for Henry Russell, and was at one time business-manager for Madame Calve.

Mary Hall will conclude her engagement with the Burbank co. next week as Marguerite in Faust, and will return East; several flattering offers have been made her. DON W. CARLTON.

INDIANAPOLIS.

Lillian Russell—The Golden Butterfly—The Forepaugh Players—Vaudeville—Concerts.

Lillian Russell in Wildfire appeared at English's 2, 3. Afternoon and night, 4, Grace Van Studdiford and a splendid co. afforded the patrons a genuine treat in The Golden Butterfly. Richard Carle, who was seen here last season in the same offering, Mary's Lamb, filled out the week 5, 6. The Merry Widow 8-13 attracted large audiences at every performance at English's. The whole town seems to be Merry Widow mad and unstinted praise for the opera and the co. is heard on all sides. Rosemary Glosz and George Dameral are great favorites. Henry Miller in The Great Divide 15-17. The o' th' World 18. John Drew in Jack Straw 19, 20.

One of the most popular of its season's offerings is The Help to the Hoorah by the Forepaugh Stock co. at the Majestic 8-13, in which the entire co. show to good advantage. George Arvine gave a simple, effective portrayal of Joe Lacy, and as his brother Dave, Harry Preston Colfin was decidedly good. Forrest Seabury as Bud Young carried off the comedy honors. Morris Foster was also funny as awkward, good natured Bill Ferguson. Ainsworth Arnold as Hal Kelly, marred his performance considerably by his frequent glances over the footlights, which took him out of the picture entirely at times. Philip D. Quin played the small part of Hush, the Jap valet, in excellent style. Lucille Spinney as Mrs. Joe Lacy and Genevieve Reynolds as her mother, Mrs. Kent, were adequate. Mattie Choate made a dashing, charming Kate Brandon. The Rose of the Rancho 15-20.

Williams and Walker in Bandanna Land played a S. R. O. engagement at the Park 8-10. Wanted by the Police 11-13. Texas 15-17.

Gensano's Band was the strong headliner at the Grand 8-13, with the Tom Davies Trio in a thrilling motorcycle act as a close second. Dainty Bessie Wynn sang songs in her delightful, artistic way. The Great Lester, ventriloquist, is one of the best ever seen here. The Two Pucks were entertaining and very popular. Julie Ring and co., Hallen and Hayes, and Joe Cook and Brother filled out the bill.

Empire: New Century Girls 8-13. Frolicsome Lambs 15-20. The Gayety offered Van Buren and Chase, Leach and Vance, La Adelia, Frank Hall, George Peltier and motion pictures. At the Family Theatre were Eddie Low Kramer, George E. Austin and co., Jack H. Hawkins and Co., Hilda and motion pictures.

Clyde Fitch talked before the Contemporary Club at the Propylaeum 4. His subject was, The Play and the Public.

Germaine Schnitzer, the young Austrian pianist, gave a concert at Caleb Mills Hall 8, before a large and enthusiastic audience. It was the third of the series of concerts given by the People's Concert Association. The fourth concert will be given by the Kneisel String Quartette Mar. 29.

Nat M. Brigham, a finished lecturer, entertained more than 300 people at Caleb Mills Hall 9 with his lecture, The Apache Warpath, enhanced by a hundred or more stereopticon views and several films of moving pictures. It was the first of a series on Western subjects to be given by the same lecturer during the month. Mrs. Mary C. Lawton, widow of the late General Henry Lawton, arrived 9 for a short visit with friends here and to attend Mr. Brigham's lecture.

T. Hayes Hunter, whose work as the colored valet in Wildfire at English's last week received very complimentary notice from the local press, was for a time a member of the Forepaugh Stock co. here last season and also their stage director.

PEARL KIRKWOOD.

CLEVELAND.

The Thief—George Arliss an Excellent Devil—Nell Burgess—Vaudeville—Burlesque.

The Thief presented by an exceptionally good co., headed by Kyrle Bellew, Herbert Kelcey and Effie Shannon, was the attraction at the Euclid Avenue Opera House 8-13. Montgomery and Stone in The Red Mill 15-20.

George Arliss was an excellent Devil in the play of that name at the Colonial Theatre 8-13. Of the supporting co., including Grace Ellison, only words of praise can be spoken. The staging of the piece was careful and effective. In spite of the counter attraction of Madame Nordica and the Pittsburgh Orchestra at Gray's Armory, the opening Monday night was well attended. May Robson 15-20.

Fifty Miles from Boston was presented by a fair co. at the Lyceum Theatre 8-13. Brown of Harvard 15-20.

Nell Burgess and co. will head the following bill at Keith's Hippodrome 15-20: Bessie Wynne, Hill, Cherry and Hill, Willis Holt Wakefield, Hermine Shone, and Lulu Beeson.

Messenger Boy No. 42 held the boards at the Cleveland Theatre 8-13. From Star Stag to Liberty 15-20.

New World Beauties at the Empire Theatre 15-20. Billy Watson's co. will be at the Star Theatre 15-20.

WILLIAM CRASTON.

PORTLAND, ORE.

Grand Opera Pleases—E. H. Sothern Arrives Late—Carlyle Moore Scores.

The Lombardi Grand Opera co. sang to large and enthusiastic audiences at the Heilig, opening with Lucia di Lammermoor 1. La Boheme followed 2. Il Trovatore matinee 3 and Rigoletto 3. The four operas were artistically rendered and much credit given to Agide Jacchi, the orchestral director, who has a very fine orchestra, and keeps it well in hand. E. H. Sothern was billed to appear 4, but owing to unprecedented floods could not reach here in time, but opened in Lord Dundreary matinee 6 and Hamlet night of 6, Lord Dundreary again 8, followed by Richelieu 9.

The Baker Stock co. gave a remarkably good production of The House of a Thousand Candles. Stage Director Bowles succeeded in making the play one of startling action and mystery throughout, and the scenic effects were among the best ever placed on the Bungalow stage. Isetta Jewel was seen to advantage in the character of Marion Devereaux. Sydney Ayres as young Glenarm gave a forceful performance. Donald Bowles portrayed the character of Bates, and it is considered by many to be the best work he has ever done here. William V. Mong made his first appearance in the heavy role and was voted a decided addition to the co. The first production on any stage of Howard Russell's new play, The Jap, opened 7.

The San Francisco Opera co. in The Strollers was warmly welcomed in a return engagement at the Baker Jan. 31. J. Russell Powell, the new basso, adds strength to the aggregation, and Evelyn Frances Kellogg is a charming prima donna. Teddy Webb continues to be funny, and Miss Leicester as Mimi is as good as ever. The Burgomaster week 7.

The Orpheum opened 1 with The Sound of the Gong, Wilson and Heloise, Imro Fox, Claudius and Scarlet, Louise Schmidt Operatic Trio, Armstrong and Verne, Amoros Sisters, and pictures. Royal Italian Opera opens 7.

Carlyle Moore, one of the most popular young actors on the Pacific Slope, led the vaudeville bill at the Grand week 1 in his new one-act play, The Man's the Thing. Others were Her Last Rehearsal, Lukon's ponies, Van Diemans, Marjory Barrett, Fred Bauer, and the Grandascope make up the bill. Trained lions will be the attraction 8.

The offering at the Star week opening 1 consisted of the Leonards in classic poses, Redwood and Gordon, Alice Lewis, Pryor and Saville, Smiletta Sisters, and pictures.

The Lyric Theatre offered Shadows of a Great City week Jan. 31. The play is well staged and performance good. The Missing Husband opens 7.

Pantages had Barnold's dogs and monkeys, Irving Jones, John Heffron and co., Knox Brothers, and Jean Wilson. Uncle David opens 8.

Richard Clinton, a dean of the old-time vaudeville managers in the Northwest, died in this city Jan. 31. Mr. Clinton was born in New Orleans, June 20, 1847, and was in his sixty-second year. In 1868 he came to Portland in charge of the Pixley Theatrical co. and became manager of the Oro Fino Theatre, at First and Stark streets. He started the first vaudeville entertainment in this city, and at one time was proprietor of two theatres, the Variety being one of them. Interment was made in Riverview Cemetery.

JOHN F. LOGAN.

TORONTO.

James K. Hackett's Success—Musical Comedy—Melodrama—Vaudeville.

James K. Hackett, supported by an excellent co., was the exceptionally good drawing card at the Royal Alexandria for week 8-13. Mr. Hackett's versatility was well illustrated, and it is only truth to say he completely enthralled the crowded houses. Thursday evening, following the usual custom, was students' night, and the loud applause rendered proved their admiration for Mr. Hackett's work. Mr. Hackett continued 15-20.

The Girl Behind the Counter, a legitimate musical comedy with an occasional plunge into burlesque, was the offering 8-10 at the Princess Theatre. Madame Nentmova delighted large houses from 11-13. The Merry Widow 15-20.

Me, Him and I, with Edward Lee Wrothe, Craig and Deming in the principal roles, was the offering at the Grand last week. The House of a Thousand Candles 15-20.

The Western Railroad drama, a record-breaking excellent production, drew well at the Majestic for week 8-13. McFadden's Flats 15-20.

The bill at Shea's last week proved to be an excellent one. 8-13: Nat Wills, the Nichols Sisters, Oscar Lorraine, the Four Fords, Fred Hawley and co., the Three Hanlons, the Kinetograph, A Night With the Poets.

Follies of the Day was the burlesque last week at the Star Theatre.

Weber and Rush's Bon Tons was a good offering 8-13 at the popular burlesque house, the Gayety.

C. ERELL IRONSIDE.

SPOKANE.

Mme. Gadski's Concert—Many Vaudeville Bills—Jessie Shirley—Gossip.

Johanna Gadski scored with her simple songs, as well as the brilliant and individual reading of the classic selections at the concert in the Spokane Theatre the evening of Feb. 2, under the auspices of the Wagner Club of Spokane. Ben Hur 17-20. Brewster's Millions 21-23. Lombardi Grand Opera company 24-27.

George Leslie and co. were featured in The Naked Truth, which won favor at the Orpheum Theatre. Others were: Mankin, Jack Connelly and Margaret Webb, Harry Foy and Florence Clark, Agnes Mahr and co., Bowers, Walter and Crocker, Mr. and Mrs. Colby, and the pictures. Big business.

Adolph Zink was the headliner at the Washington Theatre. Others were: Australian Tree-Fellers, Eugene Elsworth and Edna Linden, John LeClair, Fougere and Emerson and the pictures. S. R. O. at night performances.

Alfred Hanlon and co. in their farce, Just-Phor-Phun, scored nicely at the Pantages' Theatre. Others were: Kid Gabriel and co., Somers and Storke, the Two Blossoms, Ladell and Brown, W. D. Gilson and the pictures. Big business.

Jessie Shirley and George D. McQuarrie had the leads in The King of Cowboys at the Auditorium Theatre, the week of Jan. 31. Fair business.

The Chicago Stock company presented Beyond the Rockies at the Novelty Theatre, of which J. F. Causey is manager. The company includes Everett Gallagher, Don Mullally, Olivia Clayton, Morine Moore, and Ora Wolf. Big business.

Harry C. Hayward, manager of the Auditorium Theatre, and representative in the Legislature, has declined to head the city ticket at the election here next Spring. Frank Caswell, contortionist and acrobat of international fame, who broke his neck in falling during a performance in Spokane last fall, has been taken to the asylum at Warm Springs, Mont. He was declared insane by the lunacy commission at Billings. He traveled with the Barnum and Bailey Circus, afterward joining Field's Minstrels. Elinor Gordon, who recently closed at the Boston Theatre, is visiting her parents, Mr. and Mrs. A. F. Swenson, at Spokane. R. Insinger, chairman of the local Board of Control of the Seventeenth National Irrigation Congress, Aug. 9-14, has called a meeting of singers in Spokane Feb. 16, to organize a permanent choral society. It is purposed to have a chorus of 1000 voices to sing the Irrigation Ode. Peggy Doherty, singer of old Irish songs, is visiting her parents, Mr. and Mrs. A. J. Smith, having closed a successful season on the Considine Circuit. She will live the simple life in the mountains, near the Priest Lake reserve.

W. S. M'CREA.

MONTREAL.

The Climax Produced—An Interesting Story is Told—Vaudeville—Items.

The Climax, by Edward Locke, with incidental music by Joseph Carl Breil, opened at His Majesty's 8, to a good-sized audience. While the play is by no means free from faults, and certain minor crudities, Mr. Locke has written a most interesting play—a worthy effort in the right direction—and with only four characters, he manages to hold the attention of his audience by the force of the story he tells. Hubert Wilke, Effingham Pinto, Lawrence Evart, and Leona Watson present the play, and all do good work. Grace Van Studdiford in the Golden Butterfly 15-20.

At the Academy 8-13, Bernard Daly appeared in Bury of the Hill. Mr. Daly possesses a pleasant voice, and is supported by a good company, including Carrie Lamont, Josie Morris Sullivan, and Joe Foley. The play is of the usual conventional Irish type, and very old-fashioned in construction. The Mummy and the Humming Bird 15-20.

The Boy Detective, with Johnny Hoey in the title role was the bill at the Francais, and afforded good entertainment.

Another good bill was offered at Bennett's, with Mr. and Mrs. Gardner Crane, in Pixly's Prodigal Parents, which scored a big hit; Clara Belle Jerome was excellent, in a little opera, Joyland; Little Sunshine, Mindell Kingston, and J. W. World, and the Damm Brothers, acrobats; all good.

The Cracker Jacks, at the Princess, gave an excellent bill. The burlesques are above the average, and the olio good. The Eight English Rose, the Millard Brothers and their dog, Bowman Brothers, Belle Marie, and the Pirocoffs are among the features.

At the Royal, Tom Miner's Bohemians were the attraction. Flo. Bateman, Johnstone and Buckley, the St. Denis Brothers, and the Barton Brothers are in the olio.

Adventures d'un Enfant de Paris, an interesting and amusing comedy drama of adventure is the bill at the National. It is presented in the usual good style.

Bennett's Nouveautes has a good bill of vaudeville and moving pictures.

W. A. TREMAYNE.

MILWAUKEE.

The Golden Girl—A Gorgeous Production—The Lodge Festival—Vaudeville.

The opening performance of The Golden Girl, the new Lily Hayward production, was given at the Davidson Theatre to the largest audience of the season. Everybody was there, and everybody was pleased. The book is clever, the music tuneful, the scenery and costumes gorgeous, and the chorus pretty and well trained. Miss Hayward is a comedienne of great charm, and she has a large share of the honors allotted to the principals. Edward Lee Snyder, as the hero, has a long part to sing and he does it well. Ethel Johnson, as the heroine, has a pleasing voice and a pretty stage presence. The musical numbers, the dances, the ensembles, the specialties, the scenery and the costumes all deserve favorable comment. Taken as a whole, The Golden Girl is a production that will please any audience. It is a credit to the author, the composer, the producer and the company. It will be the big success of the season. Next week, Lew Fields' production of The Girl Behind the Counter.

The Lodge Festival at the Empress 7 was the big event of the week. The house was crowded to the doors at every performance, and the audiences were enthusiastic. Among the acts that were applauded to the echo were Ward Brothers, Ward and Vokes, Ward Sisters, Ward and Curran, Ward Bros. and Flo, Ward and Cullen, and Ward Bros. and Co. Others who took part in the festival were Lew Hawkins, Lew Wells, Lew Dockstader, Lew Hearn, Lew Fitzgibbon, Lew Dockstader's Minstrels, Lew Dockstader's Band, Lew Dockstader's Orchestra, Lew Dockstader's Quartet, Lew Dockstader's Sextet, Lew Dockstader's Octet, Lew Dockstader's Double Quartet, Lew Dockstader's Trio, Lew Dockstader's Duet, Lew Dockstader's Solo, Lew Dockstader's Chorus, Lew Dockstader's Ballet, Lew Dockstader's Everything. Next week, Ward Brothers.

Gertrude Glenn pleased large houses at the Gayety 7.

Rice's Concert at the West Side Turn Hall matinee 7 was one of the most successful of the season and the programme was excellent.

A. L. ROBINSON.

KANSAS CITY.

William H. Crane—The Land of Nod—The Woodward Company—Vaudeville.

William H. Crane in Father and the Boys was the week's Woodward attraction 8-14 and proved to be quite the best thing in the comedy line we have seen here this season. The production was attractively staged. The Rosary Co. 15-20.

The Land of Nod was the Shubert attraction 7-13 to big business throughout the week. Keney Wilson is featured in the production, and Dorothy Webb, Adelaide Bell, Lillian Hall, William B. Morgan, Maurice Darcy, and Grace Reese offered adequate support. The Warren of Virginia 14-20.

Cecelia Loftus, the Eye proved a strong drawing card at the Gayety 7-13. Tom Waters was the chief funmaker and proved heavily. The production was prettily staged and costumed. Rose Melville in Sis Hopkins 14-20.

The Woodward Stock production of Cleopatra at the Auditorium 7-13 proved one of the big hits of the season, and again displayed the wide versatility of the members of this splendid organization. Capacity audiences were the rule throughout the week and the performances ran high at each performance. Eva Lang was cast in the title-role and acquitted herself admirably. Scarcely less noteworthy was the performance of Harry C. Bowyer as Marc Antony, while the support was good. The play was excellently staged and costumed. Sherlock Holmes 14-20.

At the Orpheum 7-14 the Phantastic Phantoms headed a bill that pleased generally, playing to good crowds. The Phantoms presented a novel dancing act that was much applause, while other acts included Hunter's Circus, the Klassens, Le Clair and Sampson, Julia Kingsley and co., A. O. Duncan, and Olivette, all of whom pleased.

The Smart Set was the Gillis offering 7-14, and the clever co. of colored entertainers found ready favor at this popular theatre. S. H. Dudley headed the co. The Flaming Arrow 14-20.

The Avenue Girls held the boards at the Century, playing to the usual good crowds. Miner's Merry Makers 14-20.

The Bohemian Show was the Majestic offering 7-14, pleasing good sized crowds nightly.

The Frank E. Long Stock co. opened an engagement at the Gayety Theatre 7 and will continue indefinitely. They succeed the Wolford Stock co., who have played several months at this theatre. Frank E. Long and Nana Sullivan will play the leads, and a change of bill twice weekly will be offered.

The Rhoda Royal Circus opened a week's engagement at Convention Hall 8, the affair being under the auspices and for the benefit of the local Shriners, who are planning a new temple here.

D. KERDY CAMPBELL.

NEWARK.

Chauncey Olcott—Young Buffalo—Vaudeville—The Bijou Dream—Items.

Chauncey Olcott, a great favorite here, appeared in Ragged Robin at the Newark Theatre 8-13, and drew crowded houses, as usual. George Cohan in The Yankee Prince 15-20. Man of the Hour 22-27.

The Columbia Theatre, which is now the only melodramatic house here, offered Young Buffalo in the title-role to the usual crowded houses. The cast is an unusually good one, and received much applause. At the close of the matinees Young Buffalo held receptions on the stage, and presented souvenir photographs of himself.

That dainty little May Ward and her eight Dresden dancing dolls headed the bill at the Lyric 8-13. Others were: George C. Davis, Libbey and Trayer, Al. Weston and co., Seymour and Hill, Lowe-Lowin Martel, Lester and Quinn, and Mr. and Mrs. Arthur Forbes.

Joe Hart's Bathing Girls headed list at Proctor's Theatre 8-13. Others were: Bradlee Martin and co., the Avolos, Jack Wilson and co., the Laughing Horse, Sam Stern, Leroy and Levanion, and the always appreciated Elinore Sisters.

Fred Irwin's Majestic co. provided entertainment at the Waldman's Opera House 8-13. The co. gave one of the best bills of the season.

Miss New York, Jr., was a good bill at Miner's Empire Theatre 8-13. The cast includes Abe Reynolds, Dave Ferguson, George Perry and Lee White, Lilly Brennan and Anita. Fay Foster and California Girls 15-20.

Manager Mumford is making a great effort to raise the standard of his little Arcade Theatre, and presented Victory Bateman, and Miss Bateman scored a decided hit. Others were: Ethel Jackson, Ed Williams, Allen and Kelly, Frank Bailey, Cassie Clifford, Will S. Rising, on 12, and a special performance illustrating the life of Abraham Lincoln was offered. The Burton Holmes' Travelogues, delivered by Wright Kramer at Wallace Hall, began 16.

The sale of seats for the Abern Brothers' Grand Opera season will take place March 1. The Abern Brothers are to enforce a rule, which they did in Buffalo very successfully, and that is the ushers are prohibited from seating the audience while the curtain is up, therefore the habitual late comers must be in their seats at 8.10.

The Bijou Dream, formerly Blaney's Theatre, opened 6, and over 7,000 attended the first performance.

GEORGE S. APPLEGATE.

TOLEDO.

Two Strong Attractions—Melodrama—Vaudeville—Burlesque.

The Valentine had two excellent attractions 9, 10, in Grace Van Studdiford in The Golden Butterfly and Marie Cahill in The Boys and Betty. Both were greeted by packed houses and both pleased to the fullest extent.

The Lyceum had The Ninety and Nine 4-6, with the original cast, followed by Yorke and Adams in Playing the Ponies 7-10. The former was only fairly well supported, but the latter was right in line with the sort of things that the Lyceum audiences like, and scored heavily.

Burt's had Anna Belmont, Barrington, Miller and Ragan, Faul and De Lore, Jewel Sisters, Prince Elwood, Irve Closs, and the moving pictures for the week 7 to fair business.

At the Arcade, Harry Mack, the Aerial Budds, Bob McLaughlin, Milo, Brachard and co., and Henry McConnell pleased large audiences.

The Empire had The Night Owls for the week and seemed to please the regulars. C. M. EDSON.

PROVIDENCE.

Louise Gunning—Keith's Bill—Cole and Johnson—Burlesque—Items.

Louise Gunning, who was seen here earlier in the season, again proved very popular in Melodie at the Providence Opera House 8-13. Miss Gunning sang in her usual excellent style and was supported by practically the same co. as we have seen here in this city. Up Stairs 15. The Fatal Wedding 18-17. Girls Girls 18. The Unknown Land 18-20.

Walter C. Kelly, Claude and Fannie Usher, and Al. Leech and his Three Musketeers were the features of Keith's bill 8-13, and all are very well received. Others were Four Mortell Larkins, the Dolcey Trio, the Three Bensonis, Cole and Johnson, Dolcett Brothers, Smith and Austin, Harry Rappaport, Ali Harrington and Co., Jessen, and Rice and Prevost.

Cole and Johnson in The Red Rose opened to a crowded house at the Empire 8-12, with some clever dancing and an unexceptional chorus. Very good business in the rich. Our Boys Hickory 15-17.

Kelly and Violette's Big Show made their initial visit to the Westminster 9-12, with fair audiences at the usual capacities. Large houses. Girls of the Moulin Rouge 15-17.

At the Imperial the Three Lillies, with Matt Kennedy and Will H. Ward, presented a very satisfactory entertainment. Good business. Fashion Plates 15-17.

Marion Holmes' Travelogues have proved very interesting as well as entertaining, and at Infantry Hall 8 Wright Kramer delivered his last lecture on Japan to a large audience.

Matinees were given 12 at the Empire and the Providence Opera House.

An important local deal took place at noon 11 when T. F. Whitehead bought Narragansett Park at a mortgage sale for $12,000. Mr. Whitehead would not say what he intended doing with the property, but it is believed that the popular down resort will be running again this summer with a great many new attractions.

During her stay in the city Louise Gunning was the guest of Mrs. Jack Flanigan. Miss Gunning was also entertained at a luncheon given in her honor at the Crown Hotel by Mrs. William H. Potter, Jr.

HOWARD C. HIPLEY.

DETROIT.

William A. Thompson—Madame Nazimova—Vaudeville—Burlesque.

A resurrection of the "palmy days" was experienced 8-14, when William H. Thompson and Maggie Cline were seen on the same bill at the Temple Theatre. Mr. Thompson gave a masterful portrayal of the soldier in Waterloo, and Maggie Cline was her old riotous self. Our Boys in Blue gave their well-drilled act, and Billy Van was also there. This week Margaret McCat and co.

At the Detroit Opera House 8-10 the attraction was Madame Nazimova in a repertoire embracing A Doll's House, Hedda Gabler, and Countesse Coquette. The attendance was fairly good. A Knight for a Day 11-13 drew excellent houses. This week John Drew divides the week with Frank Daniels.

Joseph M. Gaites offered Little Johnny Jones at the Lyceum Theatre 7-13 to fair houses. This week Two Many Wives.

Last Friday afternoon Manager J. M. Ward, of the Gayety Theatre, advertised that women would be admitted to the performance free of charge, and the fair sex responded in such numbers that the regular patrons of the house wondered whether they had bumped into a meeting of suffragettes or, upon viewing the perambulators in the corridor, an orphan asylum. The Travellers Burlesquers furnished the bill. Mr. Ward was pleased and states that he will repeat the offer this week.

Edmund Hayes and his Jolly Girls furnished good entertainment at the Avenue Theatre 7-13. Mr. Hayes is still playing the tough piano player. This week Follies of the Day.

At the Whitney Theatre The Ninety and Nine 7-13 to excellent houses. This week Rocky Mountain Express.

For the first time in many seasons the Detroit theatres have placed their 'phone numbers in the telephone books. William W. Farnsworth, of the Temple Theatre, has systematized his 'phone business to such an extent that orders are held practically up to the hour of performance for known patrons. The Lyceum Theatre will hold seats up to the day previous to performance. The Detroit Opera House reservations may be depended upon, but the locations are not always guaranteed. The telephone field is worthy of cultivation, as has been exemplified in Cleveland, where tickets may be ordered by 'phone and are delivered to the purchaser's home by uniformed couriers. Aside from the Temple Theatre, Detroit houses have not catered to the 'phone business before the present season. ELYF A. MARGNI.

SALT LAKE CITY.

The Red Mill—Local Concert—The Bungalow Stock Players—Vaudeville.

At the Salt Lake Theatre The Red Mill drew good houses 1-3 and pleased. Walter S. Wills and Neil McNeill were popular, giving us several new laughs. Marguerite Fry, Sadie Kirby, Anna McNabb, and Edmaee de Dreux were pleasing and pretty. Co. generally good. The Salt Lake Choral Society repeated their recent successful presentation of Elijah to a large audience 5. Madame Gadski drew a fine audience 8 and received an ovation for her finished and beautiful singing. Frank La Forge, pianist, assisted and was warmly received. Florence Roberts 11-13.

Colonial Theatre had Archie Boyd in Shore Acres and did good business entire week. Mr. Boyd pleased the audiences with his quaint and simple characterization.

The Bungalow Theatre has proved that a good stock co. presenting good plays can make money there. The Willard Mack co. in Secret Service entire week drew full houses.

Grand Theatre week Jan. 31 had Three Sades, Frank and True Rice, Adonis and his dog, Misses Patrick and West, Claude Markley, and the moving pictures. Business fair.

Orpheum week of 31 offered Four Franklins, Una Clayton, Anna Woodward, Peter Donald and Meta Carson, James H. Cullen, Carroll and Baker, Vernon, the ventriloquist. His Phantom Sweetheart, a playlet by Frederick Allen of the Mack Stock co., was tried at the Orpheum one day during the week and proved satisfactory.

Martin Beck was in the city looking over his interests here and suggested the possibility of an Orpheum Theatre in Ogden, Utah.

Max Florence's new moving picture theatre, The Luna, opened 8 and drew packed house. Business continues good. C. E. JOHNSON.

OMAHA.

William H. Crane—Robert Edeson—The Orpheum Bill Good—Stock Attractions.

William H. Crane in Father and the Boys pleased a series of good-sized audiences at the Boyd Feb. 4-6. Robert Edeson 8, 9 was supported by an excellent company, and gave a fine performance of The Call of the North. The scenic effects were pleasing. Adelaide Thurston 10, 11. The Woodward Stock company week of 14. The Round-Up week of 21.

At the popular Orpheum, the bill for week of 7 was: Mr. and Mrs. Harry Clarke, Jack Gardner, Gracie Emmett and co., Arcadia, Castellane and brother, the Melnotte Twins, the Seven Yuilians. For week of 14 we are promised: Paul Sandor's Miniature Circus, Adeline Dunlap, Frank McCormack and co., Madge Fox, A. O. Duncan, Le Clair and Sampson, Frank White and Lew Simmons, and Joe La Fleur.

The Burwood Stock company is offering a good presentation of The Private Secretary 7-10, followed by The Warrens of Virginia 11-13, after which the stock company again takes the boards in All-of-a-Sudden Peggy, with Maude Leone as leading woman, Lorna Elliott retiring.

Down at the Krug, Graustark was well put on 4-6. School Days 7-10 opened to the usual large Sunday audiences. Janet Priest and Herman Timberg in the leading parts made excellent impressions. Underlined: Rose Melville 11-13. East Lynne 14-17. It's Never Too Late to Mend 18-20.

JOHN R. RINGWALT.

DENVER.

Rose Melville—The Lion and the Mouse—Girls—Vaudeville.

Rose Melville in Sis Hopkins played her annual engagement at the Tabor Jan. 31-6, and, as usual, drew crowded houses. The Virginian 7-13. Shore Acres 14-20.

The Lion and the Mouse was a popular offering at the Broadway Theatre. Girls 8-13 drew well. The Right of Way 15-20. E. H. Sothern 22-27. Lillian Russell March 1-6.

Gus Edwards' Blonde Typewriters and Signor Travato were the best features of the Orpheum bill and of week. The current bill includes Zelie de Lussan, Four Franklins, Peter Donald and Meta Carson, Una Clayton co., Charles Matthews, Mlle. Toona, Thomas A. Carroll, and Joseph M. Baker. The Orpheum Road Show comes 15.

The Crystal offered Madden and Fitzpatrick, Baptiste and Franconie, Dale Sisters, Albinie and Rouble, Gobnbell.

The Curtis and the Majestic have good bills, which received liberal patronage last week.

MARY ALKIRE BELL.

MINNEAPOLIS.

Louis James in Four Quit—The Lyric Players—Good Vaudeville Bills.

Louis James appeared again in Four Quit at the Metropolitan 1-3. The usual business for an attraction of its kind, and the company as a whole pleasing. Gertrude Hibbard in The Other Girl 4-6. Adelaide Thurston and The Red Rose after.

At the Miles Lucile Williams enacted good audiences in Shakespeare Jan. 31-6, which fully gives her the opportunity she deserves. The play was handsomely mounted. Edward Thornton Hughes.

After a week of good bills Keith reopened to the Lyric on 8, by the co. of Arthur W. H. Fisher was the leader. Rose Gordon, Hamilton, A Rube Hill Made to Win, presentation by Johnson, and Rice Sullivan's was the headliner. The play was handsomely mounted and the comic spots were very well filled. Holden Chambers' little chapter, The Open Gate, was good as a comedy-drama, affording opportunity to Frank Langdon, Julian Rose, Gertrude Quintrell, and Kate Meagher.

Gentle Princess Zenobel a good bill at the Orpheum. Other numbers included Allen, Hayes, A Mr. Bo's Affair, Hanlon and Hanlon, Four Lucky Pierrots, Rose Johnson, Hathaway and Ireland, and the Kinodrome.

The bill at the Unique included the Avery Trio, Hill and Johnson, Ruby Robinson, Ben Westcott and co., and the moving pictures.

Hale, Hardy and his dogs started off the honors at the Bijou. Others were Jean Granese, the Four Rosalies, the Atlantic City Four, Carolyn Judd, and Freedman.

The Princess (formerly the Family) had for its offering the Rogers, Rice and Prevost, Brownell and Mack, the Frederick Musical Four, Lillian Dubey, and the moving pictures.

The Auditorium drew the usual crowded houses twice daily of the Dewey.

Lee Baker, leading man at the Lyric, laid off last week, but returned 15 to appear in The Man on the Box.

Laura Frankenfeld, who plays Ann with Louis James, is a former Minneapolis girl and a graduate of the University of Minnesota. She has many friends in the city and received much social attention while here. CARLTON W. MILES.

SEATTLE.

The Seattle Symphony Orchestra—Brewster's Millions—The Pantages' Players.

At the Moore, the Seattle Symphony Orchestra, with the Shubert Club and the Ralston Glee Club, gave a concert matinee Jan. 31, which delighted a cultured audience. Brewster's Millions 31-6, matinees 4 and 6, was the next attraction, and gave the same satisfaction as it did last year. The attendance ranged from medium to large houses. This company is an excellent one. E. A. Sothern in repertoire 7-13. Lombardi Opera company 14-21.

The Flower of the Ranch 31-6, matinees 31, 3 and 6, presented by a capable company, at the Grand, had many attractive features. Frankie Drew in the title role invested the character with vivacity. Frederick Knights made an acceptable Jack Farnum. C. J. Clayton was convincing in the heavy role. San Francisco Opera company in Dolly Varden 7-13.

At the Seattle Thorne and Blossoms 31-6, matinees 4 and 6, was presented by the Rowland and Clifford Amusement company, in an artistic and interesting manner, before audiences averaging fair business. All the characters were accurately delineated. Dorothy Turner and Edwin Scribner appeared in the leading roles. Marian Zimmerman, as Monica Rivera, and Pat Garza, as Tommy Swift, showed their skill and cleverness to the best advantage. Martin Gaunt was effective in the heavy role. In a Woman's Power 7-13.

Glittering Gloria 31-6 was the offering of the Pantages' Players, at the Lois. The attendance averaged good business. Aileen May in the title role made the most of the part, and received a liberal share of the applause. In the cast were William Dowlan, H. G. Longdale, Ed. M. Kimball, Phillip Sheffield, William Abrams and others, who rendered good support. Same company in The Climbers 7-13.

There is no prospect of the Third Avenue Theatre re-opening for some time.

BENJAMIN F. MESSERVEY.

NEW ORLEANS.

Susanne Westford Scores—Th Blaney Company—Buster Brown—Vaudeville.

Edna Wallace Hopper in Fifty Miles from Boston was the attraction at the Tulane Theatre 7-13. The hit of the evening was Susanne Westford's song, "Ain't It Awful." Max Rogers 14-20.

The stock co. at Blaney's Lyric Theatre presented A Ragged Hero 7-13. Phyllis Gilmore, the new leading woman, is meeting with favor, and is displaying considerable ability. Harry MacDonald, Emma de Castro, and Rosemary Shields were the other prominent ones in the cast. Romance of Coon Hollow 14-20.

Buster Brown, with Master Reed in the title-role, played to standing room at the Crescent Theatre for week of 7-13. The play has lost none of its attractiveness, and continues particularly entertaining to children. The Rays in King Chaser 14-20.

Gay New York is the extravaganza co. at the Greenwall Theatre for week 7-13, and an entertaining programme is presented. Sophie Tucker, Mr. Wilson, and Corinne De Forrest are the features. Rice-Barton Gayety co. 14-20.

The Orpheum for week of 8-14 presented Ernest Van Pelt and co., Four Baltus, Francini Olloma, Novelty Dancing Four, Lewis and Green, Barry and Hughes, Sue Smith, and the kinodrome.

The Shubert: Winter Garden and minor moving picture ventures are doing well.

The miracle painting, "Shadow of the Cross," for the benefit of a local charity, is drawing well.

Julian Pascal, the pianist composer, is billed for a recital at the Grunewald Hotel 18.

Layolle, who will manage the French Opera House next season, is meeting with encouraging success in the matter of the $40,000 subscription necessary to insure a season of first-class opera here.

J. M. QUINTERO.

JERSEY CITY.

David Higgins a Favorite—Moving Pictures and Burlesque.

David Higgins and a competent co. drew well at the Majestic Theatre 8-13 and appeared to good advantage in Captain Clay of Missouri, a well written, pleasing effort. The piece is nicely mounted. Mr. Higgins is at home in the part of the Southern gentleman. The Old Homestead 15-20. The Wolf 22-27.

The Bon Ton Theatre drew a fine business with Sam T. Jack's Burlesque co. 8-13. Princess Hajoh in the smoke dance as a special number. The olio is very good. The Champagne Girls 15-22.

The Academy of Music is still crowding them in with moving pictures and vaudeville. Appearing 8-13 were Winnie D. Crawford, male impersonator; Julia Wood, imitations; Howard and Delena, acrobats; May Trodo, illustrated songs.

Morning, Noon and Night opens on the Western Wheel at Washington, D. C., 15.

The Hudson Theatre (Union Hill) is doing a good business. The new faces 8-14 were Maxie King and co., Swan's alligators, the Onlaw Trio, Billy Williams, Stephenson and Nugent, James A. Welch and co., Baily and Deane.

Harry Fink, of the Sam T. Jack co., is a clever Hebrew comedian. Lawrence and Harney, of the same co., are doing a neat sketch.

The Bon Ton employees are arranging for a ball March 24.

Manager Frank E. Henderson, of the Majestic Theatre, is once more wearing a stock around his neck. He has another one of those won't-let-you-forget bolls. WALTER C. SMITH.

ST. PAUL.

The Mimic World—Gertrude Hoffman—Thurston Pleases—Vaudeville.

The Honeymoon Trail enjoyed fair business at the Metropolitan 4-7. It was tuneful and very well casted. The Mimic World followed 8-10. Gertrude Hoffman appeared in the Salome Dance. Her work was artistic, and very well received. Adeline Thurston 18-21.

Thurston, the magician, was the offering at the Grand week of 7. The production is complete in every detail and very enjoyable. He is ably assisted by Paul Kleist, the musical clown.

The Orpheum presented bill of merit week of 7, which included Will Rogers, the Eight Melanis, Joly Violetta, Porter J. White, White and Simmons, De Haven and Sidney, Joe Garza.

The Majestic was handicapped last week, on account of the close proximity of a fire which threatened the entire business district of the city. The firemen had great difficulty in saving the theatre. Business was rather light on this account, but all is well now, and an excellent bill headed by the English Rocker Girls is being liberally patronized week of 8.

The Rhoda Royal Great Indoor Circus, which played the entire week of Jan. 25 at the Auditorium for the benefit of the Nobles of the Mystic Shrine, left 2 for Kansas City. It was the best indoor circus ever presented here, and drew excellent business. Severe weather lightened the attendance the two closing nights materially. HARRY O. WILLIAMS.

BUFFALO.

Mrs. Fiske's Superb Acting—A Local Event—Robert Mantell—Miss Nordica.

Large and cultured audiences witnessed one of the most impressive plays of the present season at the Star week 8, when Mrs. Fiske and the Manhattan co. appeared in Salvation Nell. Mrs. Fiske is superb in her delineation of the role of Nell Saunders. Nothing approaching the realistic stage pictures has ever been seen here. Mary Madison as Lieutenant O'Sullivan divided the honors with the star. Her acting was strikingly natural.

Robert Mantell, supported by Marie Booth Russell and a strong co., was the attraction at the Star week 1, offering Shakespearean and classic plays, to excellent business.

The Girl in the Hansom more than pleased the people of the Lyric week 8.

The Rocky Mountain Express ran in for a week at the Academy 8. As usual, the house was crowded all week.

Star's week 2 had Clarice Mayne, Neil Burgess, Stickney's Mandolins, Mr. and Mrs. Perkins Fisher, the Bennett Troupe, George Whitney and the Clark Sisters, George Armstrong, Wynne and Lewis and Kinetograph.

The Empire Show, with Roger Imhof as an added attraction, gave a good bill at the Lafayette 8 and drew capacity business.

Billy Ritchie and the Vanity Fair Burlesquers kept things moving along briskly at the Garden week 8. The co. has several good comedians, singers and an especially attractive chorus.

The greatest musical event of the present season was the recital of the Pittsburgh Orchestra, Emil Paur, director, with Madame Nordica as soloist, 9, in Convention Hall, before 5,000 people. Louis Wilbing Gay had the affair in charge.

Lauren Burrett Conley lectured here 7 on The Drama of To-day.

Very encouraging reports have been received of the success of those two clever local comedians, Eddie Carr and Harry Pentelle, who are playing in the West. P. T. O'CONNOR.

PORTLAND, ORE.

Brewster's Millions—Mme. Gadski—The Baker Players—Vaudeville.

Brewster's Millions appeared at the Heilig Jan. 24-26. The co. was up to the usual standard and enjoyed good business. Madame Gadski charmed a large and enthusiastic audience in a splendid recital on the evening of 28. Lombardi Italian Grand Opera co. appeared 1-3, followed by E. H. Sothern in Shakespearian repertoire 4-6.

A Navajo's Love was presented by the Baker Stock co. at the Bungalow in a pleasing manner. Ivetta Jewel, Sydney Ayres and William Mong divided the honors. Maribel Seymour made a delightful little Doctress Dean, and William Dills was a capital Major Courtland. A House of a Thousand Candles 31. In preparation, The Jap, a new play by Howard Russell, a popular member of the Baker Stock co.

The Lieutenant and the Cowboy was seen locally for the first time at the Baker week of 24. George R. Mattison and Lorraine Keene, the leads, did good work as Bob Ralston and the colonel's fair daughter, Ruth. George Reno made a good impression as Sergeant Griffin. The San Francisco Opera co. opens 31.

At the Lyric, The American Girl. Coming, The Shadows of a Great City.

The Star has opened up a ten cent vaudeville, with the following bill: Gladys Van, late of the Murray and Mack co., Chester and Borbett, Mahoney Boys, Jarvis and Martin, and Ami Lata Brothers.

The Orpheum offered the following bill: Helen Grantley, Dick Crolius, Farrell-Taylor co. in That Minstrel Man, Milo, Bessie Stern, Leon T. Rogue, Sophie De Wolf, and Baxter and Lasher.

The Grand had the Baker Troupe, the world's greatest cyclists, Henry and Alice Carver, Watson and Little, Les Theodore, and the Musical Brandons.

The Pantages presented Montana Jack, Clara Dagnean, and the Stubblefield Trio, aerial acrobats.

JOHN P. LOGAN.

SPRINGFIELD, MASS.

A Jolly Minstrel Troupe—Bertha Galland—Vaudeville.

Cohan and Harris' Minstrels made their bow to Springfield at the Court Square 8, 9 and did good business. George Evans, Julian Eltinge, and Rice and Prevost were pleasing features of the lively show. Andrew Mack gave his clientele a pleasant novelty 10 in Devil M'Care. Bertha Galland began a three-day engagement in her new play, The Return of Eve, 11. It is an interesting play, and the star and her co. handle it well. Coming are Olga Nethersole in The Writing on the Wall 18, 19, De Wolf Hopper in The Pied Piper 20, Calhoun Club Minstrels 22, Boston Symphony Orchestra 23, Fritzi Scheff in The Prima Donna 24.

The Gilmore Girls of Happyland, a lively entertainment, 8-10, and False Friends 11-13. Arnold's Serenaders and Sold Into Slavery followed.

Poli's headliner week 8 was Frank Lalor in Back to Earth. Others were Edgar Allen and co. in A Fortune Hunter's Misfortune, the Long Acre Quartette, Cuinka Panna, Hungarian musical act; Mills and Morris' Minstrels, Mr. Quick, cartoonist, and George B. Reno and co. EDWIN DWIGHT.

CUES.

Wallace McCutcheon, Jr., has been engaged for Marie Cahill's company in The Boys and Betty.

Tom Blondin and Alice Zeno have joined A Race for a Widow company, to play character parts.

Magda Foy has been engaged by Leander S. Sire for Hilda Spong's company.

Paul Dickey, Homer Miles, Edward Durand and Frank Jamison are recent engagements for Henrietta Crosman's company.

Margaret Santore and Baby Victory Santore have been engaged for Barney Gilmore's company.

Ira E. Earle is still with the Moore Stock company, Ogden, Utah, playing heavies.

Bessie Dainty is in her twentieth week with Lena Rivers, playing the title role. She has received flattering offers to play similar roles next season.

Ada Lowis' appearance in The Head of the House, the new play in which she is to be starred by Liebler and Company, probably will occur in April.

Lillian Fitzgerald, recently with Joe Weber's company, has been engaged for Miss Innocence.

Harry Knapp closed with the Western Human Hearts company at Moline, Ill., on Jan. 31.

Mr. and Mrs. B. B. Byron (Marion J. Benson) have resigned from the Frankie Carpenter company to attend to some financial matters for Miss Benson's mother.

Arthur Maitland, the well-known stock leading man, has signed with Mary Mannering for her new play, Step by Step, by Leander Mitchell.

Alfred Livsey and B. F. Butler have formed a partnership to feature C. M. Russell, a well known lecturer, in Abraham Lincoln in the Civil War, playing Kahn time to good business.

Helene Wilson, playing in The Thief, will entertain the ladies of Columbus, Ind., on Thursday evening, Feb. 18, at her hotel.

Olive Temple has been specially engaged to play the Marquise in The Goddess of Reason, with Julia Marlowe, whose engagement commenced at Daly's Theatre on Feb. 15. Miss Temple was a prominent member in The Hypocrites company, and also played in the London and New York production of Mr. Hopkinson.

Violet Barney will head the Lake Park Cliff Casino Stock company at Dallas, Tex., next Summer.

M. J. Walsh, playwright, is planning to organize a repertoire company to be sent out early next Fall in a line of plays from his pen. The plays will include The Hero of the Hour, Town Folks, The Music Hall Singer, Siberia, The Story the Church Bells Told, Power of Love, Big Moose Lake Tragedy, and McFadden's Elopement.

John F. Fernlock is winning notices as the Englishman with W. A. Whitecar in Married for Money.

Wedgwood Nowell, leading man of the Grand Opera House Stock company in Winnipeg, Canada, has been appointed managing director of the entire enterprise, and the theatre is solely under Mr. Nowell's direction. This step, upon the part of the owners of the theatre, has resulted in making the Grand Opera House Stock company as great a company of "favorites" as any ever seen in Winnipeg, and is due entirely to Mr. Nowell's efforts, as his popularity in Winnipeg is remarkable, and now that he has taken charge of the "front of the house" an added impetus has resulted in the business at the box-office.

Joseph Carey has been engaged for the German comedy role in The Golden Butterfly, with Grace Van Studdiford.

Eva Francis has assumed the role of Hagoola in Miss Innocence, replacing Vida Whitmore.

Edna Porter has recently been engaged for Rachel Morrison's Faust company, to understudy Miss Montague.

Mabel Montgomery's date for the opening of her stock company in Chicago, Ill., has not as yet been settled.

THE VAUDEVILLE MIRROR

ON STAGE MANAGEMENT.

WILL M. CRESSY REPLIES TO THE RECENT ARTICLE IN "THE MIRROR" BY J. H. McCARRON.

The Direction of the Vaudeville Stage from the Viewpoint of One of the Veterans of the Profession—What a Real Stage Manager is or Should Be—Some Interesting Anecdotes.

There is an old saying about how, if you want to know how to bring up children, ask a married couple that have never had any children. I presume some such idea possesses THE DRAMATIC MIRROR in asking my opinions on stage management. I have never been in a position to either employ a stage-manager or be employed as one; therefore, I know all about it.

Besides this, J. H. McCarron, in your issue of Jan. 30, has stated the matter a great deal better than I could anyway; and my position in giving suggestions would be a great deal like the colored newsboy down South, who would wait until his competing white brother had exhausted his breath and stock of words in calling out his papers, and then softly say, "Same here."

The one mistake Mr. McCarron makes is in assuming that other stage-managers in vaudeville theatres occupy the same position that he himself has. With the exception of Grant Lafferty, formerly stage-manager of Keith's Philadelphia Theatre, Mr. McCarron is the only man I know of in America who has been a *real* stage-manager. By this I mean that my idea of a stage-manager is a man who manages the stage; a man who takes full and complete control of a stage; who arranges his material furnished for the week's entertainment; who is in sole command of his department and is responsible for it's success or failure; and, as I say, Mr. McCarron and Mr. Lafferty are the only two men I know of who have occupied such positions.

Any vaudeville manager or vaudeville artist knows that the success or failure of a vaudeville show depends almost entirely on the arrangement of the acts. The best act in the world can be "queered" by placing it wrong; whereas, on the other hand, a weak act can be raised to a point of almost greatness by expert placing. The drawing power of a show does not always depend on the cost of it. The best straight vaudeville show I have ever seen cost just exactly $3,200; and on Monday afternoon it was the worst show I ever saw; but that night the manager (Mike Shea, of Buffalo) played it just exactly backwards, and, as I say, it was the best show I ever have seen.

It has always seemed to me some men were born with the ability to lay out a good show, while others, no matter how long they were in the business, could never do so. I played once in one of our leading theatres on a bill consisting of seven acts, and five of them were dramatic sketches—Castlett and Hall, Mrs. Felix Morris, Midgley and Carlyle, White and Stewart, and Cressy and Dayne. On another occasion out of a bill of eight acts there were four sketches and four monologists. On another occasion I saw three musical acts, one after the other, and immediately following them came four black face acts. I have seen two hours and ten minutes of straight talk in a show. I have seen ninety minutes of straight "circus acts." I once went on the stage at nine-twenty and spoke the first word heard in the show. I once had one of our prominent managers tell me that he had not any "props" for my act, and he did not intend getting me any. He said, "Why, if we got all the stuff you actors write in here for, we wouldn't have time to do anything else."

One of our most prominent managers for years had the cutest way of showing his displeasure with an artist. No matter how valuable the act might be, no matter whether that was the act that the public paid to see, if this manager happened to take a dislike to him or her he put them on to open the show. Who did he hurt?

The reason I mention these cases is to show how important the stage-manager, such as Mr. McCarron describes, is, or should be, to a vaudeville theatre. A man who knows enough not to put six full stage acts on following each other, with a stage wait before each one; a man who can break a poor show up, take it apart, and put it together again and make a real show of it. Eight acts do not necessarily constitute a show. They must be put together right; and it has always seemed to me that a man who could do this was a mighty important factor in the vaudeville business; and the man that should be able to do it, the man that knows the acts, that knows the resources of his stage, the abilities of his crew, the man whose position would naturally qualify him to do this work, is the stage-manager.

Keith's Boston and Philadelphia houses are the only ones I have ever known of that were conducted that way. There the stage-manager was just what his name implied; he really did manage his stage. The house manager did not interfere. The house manager ran the house and the stage-manager ran the stage, and no one can dispute the fact that these houses put on better shows for less money than any houses in America.

If I was going to publish a "First Hints to Young Stage-Managers," it would run something like this:

1. Keep your temper on Monday morning. Remember that every actor on that bill is anxious to have his act put on properly; his very bread and butter depends on it. So go easy with him; be patient, and for the rest of the week you will find him a charming fellow.

2. Insist that your property man has all his "props" in the theatre before the opening day. He has got a great deal more time on Saturday morning than he will ever have on Monday morning; and his place is on the stage Monday morning, to meet and consult with the incoming show, instead of out chasing up "props."

3. Take one act at a time Monday morning and get it ready. Don't try and put up six acts at once.

4. Try and impress on your stage crew that, while the actors are a heavy burden to bear, still, for some unknown reason, the public insists on them, and the crew will have to put up with them around the stage.

5. Insist on silence on your stage. There is plenty of time to repair and move scenery outside of show hours, and the artists can do their visiting somewhere else. (Note: One, W. M. Cressy, is particularly called to your attention as being known as "the man with the fog horn whisper.")

6. Be kind to the foreigner who is visiting our shores. He has come a long way and his success means a great deal to him. He is anxious and nervous, and, perhaps, unreasonable; but remember our American boast of "fair play," and give him a chance.

7. Remember that "the stage-manager of to-day is the house manager of to-morrow," and when the theatre owner goes looking around for a new manager he is going to pick out the man who is better than his job. It is not going to be the cranky, profane, uncleanly chap, who slights his work because he thinks it beneath his dignity. It is going to be a neat, diplomatic, gentlemanly fellow who takes a pride and a pleasure in his work and his stage; it is going to be a man who is popular with the artists, for if he is unpopular back of the curtain, he will be just as unpopular in front of the house, and the theatre owner doesn't want an unpopular man in that position. And when Mr. Theatre Owner starts looking for a new manager, he is not going to send you any postal card that he is coming. It may be to-day; it may be to-night; but it will when you are not looking anyway.

And if there is anything else you want to know about conducting your own business, just drop a postal to "Old Doctor Cressy," and he will be glad to give you the benefit of the vast experience he has never had as a stage-manager. WILL M. CRESSY.

GEORGE EVANS OPERATED UPON.

George Evans underwent an operation for appendicitis at the Faxton Hospital in Utica, N. Y., on the afternoon of Wednesday, Feb. 10. The minstrel comedian was stricken acutely in the morning, and his wife and manager, Sam Harris, were wired for, and upon their arrival in Utica from New York the operation was decided upon. Mr. Evans is reported as doing nicely, and it is expected that he will be able to return to his work within a short time.

HITCHCOCK AS MINSTREL.

Raymond Hitchcock turned to minstrelsy last week, when on Thursday, Feb. 11, he took the place of George Evans with Cohan and Harris' Minstrels at the Wieting Opera House in Syracuse, N. Y. Mr. Evans having been operated upon for appendicitis at a hospital in Utica, it was decided to engage Mr. Hitchcock to take his place. The noted comedian is reported to have made a big hit in blackface.

BEN HURTIG PASSES AWAY.

A Successful Manager Dies After a Lingering Illness of Three Years.

Ben Hurtig, senior member of the well-known firm of Hurtig and Seamon, died at six o'clock on the morning of Saturday, Feb. 13, after suffering for three years from a malignant tumor on his hip. His death had been expected for some days prior to his passing away, and members of his family, several relatives and friends were assembled at his home at 2286 Seventh Avenue, when the end came. He is survived by his widow, formerly Sadie Duffy, a relative of Mrs. William Randolph Hearst, seven brothers and three sisters. His brothers were all interested with him in one way or another in his business ventures.

Mr. Hurtig was born in Nashville, Tenn., in 1866, his family later moving to Cincinnati. He received the usual common school education, and when it came time for him to seek remunerative employment he directed his footsteps to the business in which he has been so very successful. He joined the Barnum and Bailey Circus and sold lemonade and peanuts as a starter, soon rising from one position to another, until he had secured a well grounded grasp of the principles of the amusement business. He made his first money as a ticket speculator, and by saving his money he was enabled to corner the ticket market for the grand opera season in New York. He made several thousands of dollars in this way, it is said, and soon became a sort of "Rockefeller" in this end of the business. He also made a small fortune by cornering the tickets for such affairs as the Dewey parade in this city, and there was hardly an outdoor celebration of this sort that he did not not a handsome profit on. While with the Barnum and Bailey Circus he arranged and managed several balloon ascensions to his financial gain.

A few years ago he organized the firm of Hurtig and Seamon, with his brother, Jules, and Max H. Seamon. From a small beginning the firm has grown, until to-day it controls Hurtig and Seamon's Music Hall on 125th Street, the Yorkville and Metropolis theatres in New York, and the Empire and Arcade theatres in Toledo, beside the following road attractions: The Bowery Burlesquers, The Transatlantics, In New York Town, Me, Him and I, The Girl of the Moulin Rouge, and The Wizard of Oz. The firm is also largely interested in the Columbia Amusement Company, more popularly known as the Eastern Burlesque Wheel. Mr. Hurtig has also been connected with the management of the American Roof-Garden and the St. Nicholas Rink, in this city.

During Mr. Hurtig's long illness he never gave up his work, and many important transactions were directed from his sick bed. His only diversions were a few automobile rides on rare occasions. The deceased was noted for his broad charity, and many theatrical benefits have been given by him in New York, more frequently for the poor inmates of the city's public institutions. He took particular pains to look after the personal welfare of his employees, and as a consequence telegrams and messages by the score were received at his late home upon the announcement of his death.

He was a member of the Theatrical Managers' Association, the Green Room Club, the Friars, the Elks, the Royal Arcanum, the Knights of Pythias, and several smaller organizations. He was a thirty-second degree Mason and a Shriner.

The funeral services were held from his late residence at eleven o'clock Monday morning, Feb. 15, the remains being interred at Cypress Hills Cemetery. Representatives of all of the firm's companies attended, and scores of prominent theatrical folk paid their last tribute to the late manager. Floral offerings by the carriage load were received at the house prior to the funeral.

KEITH AND PROCTOR'S.

Fifth Avenue.

Another excellent bill was offered at this theatre last week. The Five Spiller Musical Bumpers were on first, scoring an emphatic hit. The saxophone number makes a good opening for the act. They played "Morning, Noon and Night," and "The St. Louis Rag" upon xylophones. With piano accompaniment one of the men sang "Never Let the Same Bee Sting You Twice." The act closed in one with a trombone solo, followed by an ensemble with cornets and trombones, rendering "Love Me and the World is Mine" in ragtime. Grayce Scott and Company were seen in James Slevin's abbreviated version of Divorcons. Miss Scott gave a delightfully ingenuous impersonation of the frivolous Cyprienne. Douglas J. Wood as Henri and Douglas Gerard as Adhemar rendered very adequate support. The action was so very rapid, owing to the limited time allowed, that some of the events seemed rather out of the picture and somewhat improbable. The condensed play, however, makes a most acceptable vaudeville offering. Katherine Nelson and Elizabeth Otto scored heavily. Their original and pleasing act improves each week, and after the last song on Wednesday night the audience continued applauding until after the next act was announced and finally Miss Otto came out and expressed their thanks for the reception they had been accorded. A new song was sung, called, "I'm Not Homesick for Germany," "Tittle-Tattle-Tattle Tale" and "It's Hard to Find a Real Nice Man" made a big hit. Miss Otto gave the same pleasing programme at the piano as heretofore. Spiritland followed. (See New Acts.) Scott and Wilson sprung their surprise upon the audience and it was not until Mr. Scott had spoken several lines from the orchestra that every one realized he was an actor and not one of those who had paid real money to be there. Their tumbling was amusing and cleverly done. W. C. Fields was funnier than ever and his eccentric juggling act went with a rush and a roar. Some of his feats are truly wonderful and it is seldom that he ever misses or "muffs." As usual the "stunts" with the billiard table caused screams of laughter. Howard and North came next, presenting Back in Wellington, a sequel to their former success Happy Days. The new act is better than the old one and it made a real and emphatic hit on Wednesday night. The sketch has more of the human appeal in it than the former act, and it is this that makes it so acceptable. At the Country Club closed the bill. Few acts or productions are more thoroughly enjoyable than is this one of Jesse L. Lasky's. The comedy element is entirely legitimate and the musical offerings are most pleasingly interpolated. The patter addition to the song, "At the Waldorf," was vociferously applauded, as it well might be. It is one of the best patter renditions of the season and is most cleverly sung. When it was first offered the patter was poorly done and it was impossible to understand a word of it.

125th Street.

Arthur Rigby opened with his minstrel monologue, being followed by Bert Coote and Company in A Lamb on Wall Street. The act again was received with pleasure and created amusement of the hilarious order. Ruby Loncraine and Guy Hastings again rendered most adequate support. El Cota, the xylophone soloist, came next, rendering several classical and popular airs to the evident enjoyment of the audience. For a review of Franz Rainer's Fourteen Tyroleans, see New Acts. Miss Margaret Moffat and Company made their first appearance at this house in Sewell Collins' clever telephone sketch, Awake at the Switch. Miss Moffat made a remarkable hit and again demonstrated her exceptional ability in a part of this sort. Her cleverly delivered repartee caused a constant flow of hearty laughter, while in the one or two serious scenes she succeeded admirably in holding her audience. Joseph Graybill gave a very adequate portrayal of the part of Griffin, recently played by Thomas W. Ross. He extracted a lot of good comedy out of the part and made his points tell effectively. Sam Wiltse again was seen to particular advantage as Benson and Claude made his usual hit as the bell hop. Cameron and Flanagan followed, a difficult thing to do and score, after the screamingly funny sketch just preceding. But they repeated their former efforts on Thursday night and their scene in the dressing room was applauded to the echo. The Empire Comedy Four came next. The singing and antics of this quartette pleased tremendously and the act upheld the standard of the high class offerings that had gone before. Martinettie and Sylvester closed with their comedy acrobatic "stunts" with the chairs.

BLANEY'S LINCOLN SQUARE.

An evenly balanced programme, topped by vaudeville's greatest living drawing card, drew hundreds to the Lincoln Square last week. Packed houses were the rule all week, and seldom, if ever, has any artist been accorded the receptions that Harry Lauder has been tendered during the past days and nights. On Friday (Lincoln's Birthday) over four hundred persons stood up at both performances, and scores were turned away from the doors. The comedian has worked over an hour at every performance, the audience seemingly never to be willing to let him depart. The others on the bill were: Wood and Lawson, Harry Jolson, Watson, Hutchings and Edwards' company, Daisy Harcourt, Lamberti, the Three Madcaps, and W. S. Harvey, assisted by Madge Anderson.

NEW VAUDEVILLE ACTS.

MANY OFFERINGS ARE SEEN FOR THE FIRST TIME IN THE GREATER CITY.

Spiritland, Presented at the Fifth Avenue, is Disappointing—Sam Chip and Mary Marble Appear in a Delightful Offering—A Number of Productions Are Made in Brooklyn.

Producers and performers are requested to notify THE MIRROR *of any forthcoming productions, stating date and place of presentation.*

Spiritland.

Louis F. Werba presented his muchly advertised musical playlet, Spiritland, at the Fifth Avenue Theatre last week, this being its first presentation in Manhattan. Judging by all of the advertising that had been done for this latest vaudeville production, both through press matter sent out and by the use of billboards, one was led to expect a most pretentious and beautiful offering. Only in a measure does it begin to come up to anticipations, and at the curtain on Wednesday evening there was hardly a real round of applause, and the audience sat back with apparent disappointment and awaited the next offering. Spiritland is suggested by Fenimore Cooper's Last of the Mohicans, and is in three scenes and a tableau. The descriptive music is by Raymond Hubbell. Portions of the latter were in harmony with the theme, but one dance was more like a typical "coon" ragtime piece than an Indian selection. An Indian chief is discovered after the rise of a transparent drop, through a haze, standing on the highest peak of a mountain. He is supposed to be calling the Chief Uncas from the valley to assemble with the spirit Indians for the war dance. Uncas appears, but his sweetheart, Golden Arrow, enters and pleads with him to remain with her. Urged on by the spirits he hurls an arrow into the valley as a challenge to his foes; a flaming arrow soon rushes across the sky as a sign that the challenge is accepted. The war dance is begun, but Golden Arrow continues her plea for peace. She leads Uncas on to Mystic Lake (the next scene), but the spirit Indian Chief, Da-toe-ka, rises from the waters and points the way to battle, and Uncas leaves his sweetheart alone and in despair. She thereupon drinks poison and falls dead. The scene is darkened, and a battle tableau is slowly brought into view. This is accomplished through the use of a sort of net drop with figures of cavalry troopers cut out of the scenery, facing the audience and supposedly charging upon the prostrate forms of the spirit Indians. The drop is made to wave, and a vaporous smoke arises and a roar of musketry is heard off stage, the curtain descending slowly. If it were not that the scenery looks like scenery and the lighting throughout were so poorly arranged and operated, the whole might accomplish its desired result. But unfortunately such is not so. In the second scene upon the mountain, the panoramic drop was so poorly hung that the wrinkles in the canvas were plainly visible, while the "baby" spot lights from the sides threw heroic shadows of the players upon the canvas. The first scene, with the drop in one, was poorly painted. The costuming, however, was effective and in harmony with the theme of the fantasy. The cast included Gertie Moyer as Uncas and Mae Leslie as Golden Arrow, both of whom deserve special praise for painstaking portrayals; Lynn Darcy as Da-toe-ka, and ten girls as the spirit Indians.

In Old Edam.

Sam Chip and Mary Marble made their first joint vaudeville appearance at the Colonial Theatre last week, presenting what is stated on the programme to be, "A Delft Dialogue with Ditties Designated—'In Old Edam.'" The dialogue describes the offering most adequately, for it could hardly be called a playlet or a sketch. Mr. Chip plays the part of a Dutch boy, who is in love with a Dutch girl, played by Miss Marble. John W. Dunne assists as the uncle of the girl. The scene is in the home of the girl—an interior in three. The setting is typically Dutch, of a dark blue coloring, a large diamond panel window at stage right, with Dutch doors opening at the back into the street, and a closet, respectively. A huge iron bound chest, with a vampire at its back, set against the wall, completes the furnishings, except for a table and chairs, and a Coo-coo clock. This latter plays an important part in the comedy element of the skit. The uncle of the girl is about to foreclose a mortgage on her home, but a cheese which the lovers discover in the closet, upon being opened, is found to contain sufficient in gold coins to more than pay off the indebtedness—and this ends the plot. Miss Marble sang "Schneider" effectively, and with Mr. Chip she warbled a comic ditty called "You're Right the Teacher Said to Me," which received several encores. "Gee, Ain't I Glad I'm Single," sung by Mr. Chip, was another big hit, calling for many repetitions of the chorus on Wednesday afternoon. Mis Marble wore two costumes, one a light blue gown, the other a silk affair of a deeper shade of blue. Both were decidedly Dutch, as was the boy's blue suit worn by Mr. Chip. The act is most entertaining, and bids fair to have a long and successful run in the vaudeville houses. It amuses and pleases, and that is what most vaudeville patrons want.

George Ryan and Company.

The Wrong Doctor, a new sketch by William Gould, had its first production last week at the Columbia Theatre, Brooklyn, by George Ryan and a supporting company including Virginia Morris, W. L. Meehan and Louis Gordon. The scene is a well-furnished room in a house on Riverside Drive, Mr. and Mrs. Bull, a young married pair, are in great mental stress, the former over the distemper of his favorite dog, "Baby," and the latter because of the threatening illness of their little child. The husband telephones for a doctor to examine the dog. This doctor, Jim Mango, arrives, and is received by the wife, who imagines him to be a physician come to treat the child. The two talk at cross-purposes for some little time, and the complications are more or less funny, until Mr. Gould has seen fit to straighten out the tangle. The story is far-fetched, and so farcical that only quick, snappy, give-and-take methods by its players carry it to success. It needs pruning, and there are several lines in questionable taste that could wisely be eliminated. As it is now, the act runs too long. Mr. Ryan, as the dog-fancying doctor, is very good, and presents a humorous type of sporting person with which we are all more or less familiar. Miss Morris, who assumed the only feminine role in the act on Monday, at very short notice, owing to the illness of the lady whom Mr. Ryan had chosen for the part, acquitted herself excellently, and promises to be no small factor in whatever success the act may achieve. Mr. Meehan and Mr. Gordon play the two remaining roles competently. The sketch was staged by Barney Fagin.

Gertrude Dudley and Company.

At the Bijou Theatre, Brooklyn, last week, Gertrude Dudley presented a new sketch entitled A Rehearsal. The act is in nowise a pianologue, as announced on the programme, since a piano only figures in the sketch as an accompaniment to Miss Dudley's songs, and is played only by Miss Dudley's partner. The scene is a full stage interior. Miss Dudley appears first as a gum-chewing soubrette in search of an engagement, and later as an ambitious prima donna. Her partner appears as a vaudeville manager who has advertised for recruits. Miss Dudley has a pleasing soprano which she uses wisely, and the only criticism one could make of the musical portion of the act is that the songs are worn out. The male member of the team plays well and sings better. With some fresh, up-to-date musical numbers, and a little smartness injected into the dialogue there is no reason why the offering of Miss Dudley and her partner should not meet with some success. Incidently, Miss Dudley is pretty, and wears a very becoming gown.

Rainer's Tyroleans.

Franz Rainer's Fourteen Tyroleans were seen for the first time in this city at Keith and Proctor's 125th Street Theatre last week. They are an aggregation of yodlers, six men and eight women, costumed in the native peasant garb of Bavaria. The guitar and zither is used as an accompanying instrument. The act uses a full stage, forest set. A pantomimic native wedding ceremony and dance are presented, after which the act is a singing offering. The first numbers are native, later, for some unknown reason, switching to "The Star Spangled Banner" and "My Old Kentucky Home." Possibly this was because of the Lincoln holiday week. Otherwise it is decidedly incongruous and entirely out of the picture. The act pleased the audience on Thursday night.

The Wroe Trio.

Originating in Philadelphia, a new dancing act, the Wroe Trio, had its first bowing in Greater New York at the Columbia Theatre, Brooklyn, last week. The trio comprises two young men and a girl, Frank Quinn, John Jaeger, and Edna Frick. Good dancing acts are not so numerous that the arrival of a new one which shows promise should be overlooked. The singing of these three is rather carelous, but the dancing is excellent. Young Quinn, particularly, is graceful and nimble. With a little of the newness worn off, a more painstaking attention given to the vocal part of the act, and a little smartness to the costuming, the trio, on its dancing merits, would be a valuable addition to any good vaudeville bill. It easily won first place on the really remarkable programme, considering the low prices charged for admission, with which Manager Spatin crowded the Columbia all last week.

The Ward Brothers.

At the American Music Hall last week there appeared a dancing team that is new to New Yorkers, although (we believe) the dancers have been seen before working with one of the leading minstrel stars and afterward with a woman. At present the team, under the name of the Ward Brothers, are working alone, appearing in exceptionally neat black sack suits, with a thin white stripe running lengthwise. They wear white gloves and hose. The latter might better be of a darker shade. They work in one on an oilcloth mat with sand. A song is sung, which should be eliminated, and then they get into their steps. The dancing, which is of a semi-eccentric, acrobatic order, is finely executed, and the team bids fair to become one of the best of its class on the vaudeville stage to-day.

Vaughner and Patterson.

Vaughner and Patterson, a colored team of singers and dancers, made their first appearance hereabouts in their present act at the Bijou Theatre, Brooklyn, last week. Their comedy work is better than their singing. The woman member of the team, albeit endowed with but little voice, has a sense of humor, and if provided with the proper material gives promise of becoming a really good comedienne. Another important asset in her favor is her appearance. She is better looking than many of her race in vaudeville, is dressed in very good taste, and reminds one of Trixie Friganza (in all, of course, save color). Her partner is funny in appearance, and dances grotesquely. Their comedy work should be featured more prominently and elaborated. The act, as a whole, shows promise.

Victory Bateman.

Victory Bateman, well known in vaudeville and stock work, appeared at the Arcade Theatre, Newark, N. J., Feb. 8, in a new act consisting of recitations accompanied by music. Miss Bateman was neatly dressed, in a becoming black gown, and was supposed to be entertaining a party of friends in a parlor. Her first selection was "Harvest Moon," which was prettily rendered, then she gave "Tell Her So," written by the late Coquelin for Madame Bernhardt. This selection was well rendered. Miss Bateman, for her third and last selection, gave "Mona's Waters," translated from the Italian for Mrs. Fiske. This gave Miss Bateman an opportunity to display her dramatic talent, and she was rewarded with several curtain calls. GEORGE S. APPLEGATE.

Watts and Gant.

The first appearance of this colored team in Greater New York, in their present act, was made at the Columbia Theatre, Brooklyn, last week. Both members of the team, man and woman, sing quite well and dance nimbly. The comedy dialogue is rather weak stuff. With good, live material the team would have brighter prospects of success. They have the ability already. The charge of vulgarity, occasionally brought against colored teams, cannot be brought against Watts and Gant, for the act is clean and refined throughout.

The Corson Sextette.

Six young women, billed as the Corson Sextette, made their first appearance hereabouts last week, at the Columbia Theatre, Brooklyn. All are instrumentalists. The act is very well costumed, and carries some elaborate additional scenery of its own. With wind instruments the girls work together snappily, and the offering seems destined to duplicate here the success it has achieved in the West.

Ross and Moore.

A Hebrew comedian and a good singer comprise this team, seen first hereabouts at the Bijou Theatre, Brooklyn, last week. The comedian's material, although delivered well, is not very good, and falls short of the laugh-provoking mark. The tenor sings and acts well. Some smart dialogue would strengthen the act very much.

The Cycling Brunettes.

The reappearance in vaudeville of the Cycling Brunettes, a trick bicycle rider and a comedian, after two years on the road as a feature of a repertoire company, occurred at the Columbia Theatre, Brooklyn, last week. They have a few feats which appear novel and new, and the comedian's efforts are often genuinely funny.

THE DRAMATIC MIRROR

SPECIAL SPRING NUMBER

ISSUED EARLY IN APRIL

Extra Vaudeville Features

Will contain distinctive special articles of interest to every branch of the Vaudeville field. Advertising copy should be received early.

HARLAN KNIGHT.

Harlan Knight, whose portrait appears on the first page, has had a remarkable experience for a short period on the stage. Born and reared in a little town called Limerick of eight hundred inhabitants about thirty miles from Portland, Maine, with only a country school education and ambition to make a success in the world, he came to New York city. He had a rich, deep, mellow, basso profundo voice, discovered while singing in the country church choir. He took a course of vocal instruction under the very successful teacher, Dr. Franklin D. Lawson. Vaudeville was not long in appreciating Mr. Knight's ability. After making a complete tour of the United States from Maine to California as the original "rube" from Maine he met Una Clayton, the successful writer, and decided to have her write for him. He told her the story of two characters that are alive to-day in Limerick, Maine, who through jealousy and bickerings would not allow each other on the opposite sides of their store, although both did business under the same roof, one as postmaster and the other as groceryman, and who are finally brought together by a daughter. The sketch is called The Chalk Line, and after twenty weeks of success in New England breaking records, it opened on the Percy Williams' circuit Feb. 15 at his new house in Greenpoint, Brooklyn, N. Y. Mr. Knight is supported by George Neville and Lillian Vaughan. The act carries special scenery and properties and a competent property man. The Chalk Line is under the management of S. A. Peck, who is fast becoming a notable producer of vaudeville acts.

MORE PLAYERS JOIN MORRIS.

William Morris, Inc., secured more players and performers of note last week when Mr. and Mrs. Sidney Drew, Lucy Weston, Howard Hall, Mayme Gehrue, and Sabaret, the dancer, joined the forces of the independent manager. Mr. and Mrs. Drew will be seen in their successful farce, Billy's Trousseau, opening at the Lincoln Square Theatre on March 1. Lucy Weston opened at American Music Hall in New York last night. Mayme Gehrue will be seen in a new sketch called June, supported by a cast of three people. She will open in New York on March 1. Sabaret, who is now in London, will open in one of the Morris' New York houses the week of March 15. Howard Hall will open at the Lincoln Square Theatre on Feb. 22 in a condensed version of The Man Who Dared, the play in which he has starred so successfully. The scene with the lion will be given in his entirety.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

MISS LISLE LEIGH

[PRESENTING **WEAVING THE NET** By EDWARD ELSNER

In Vaudeville **United Time—On Tour**

Albany (N. Y.) *Times-Union*, Feb. 9, 1909: Miss Lisle Leigh presented an emotional playlet called "Weaving the Net," which proved to be full of "thrills" and powerfully dramatic in conception. It was splendidly played, Miss Leigh being at her best and doing some capital acting as the brilliant, fascinating professional burglar, "Kid Glove Nan." The work of Will H. Vedder, as the detective, was earnest and finished.

NEW SKETCHES IN PREPARATION

Week Feb. 15—Empire Theatre, Hoboken. Week Feb. 22—Empire Theatre, Paterson. Address UNITED BOOKING OFFICE.

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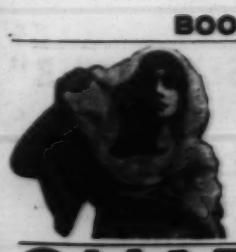

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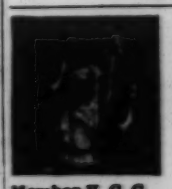

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NEW DEPARTMENT [illegible]

THE MIRROR is the Official Organ of THE VAUDEVILLE COMEDY CLUB

VAUDEVILLE COMEDY CLUB

QUIET WEEK AT THE HOUSE—NEWS NOTES FROM NEAR AND FAR.

Special Meeting of the Club Announced for Thursday Night, Feb. 18—New Acts for Club Members—Pat Rooney is Breaking House Records in Simple Simon Simple—Jottings.

Gilligan and Murray will shortly appear in a new act, written by Thomas J. Gray, the versatile sketch writer. The title of the new vehicle has not been announced as yet.

Ed. Wynn (Ed. Wynn and company) has purchased the act, Mr. Busybody, from C. L. Waterbury, and is now sole owner. The act consists of fourteen people, beautifully costumed. It is a peculiar fact about the company that the oldest member, including the star (Mr. Wynn) is twenty-three years of age.

Clayton Kennedy (Kennedy and Rooney) was at the club house last Sunday, and participated in a warm game of pool with one of the club crack players, Pat Rooney. (To be sure, Mr. Rooney won.)

Mr. Kennedy and his dainty little wife are still playing their famous novelty act, The Happy Medium. They are at Union Hill, N. J., this week. The sheriff was to close the show, but they decided to let Kennedy and Rooney do it this week, as the house closes next week.

Pat Rooney and company are at Scranton, Pa., this week, in Simple Simon Simple. They broke the record at the Greenpoint last week, and have broken three house records in six weeks. That's going some.

Cameron and Flanagan, in On and Off, despite the fact that Amy Anderson and company have copped their entire act, and are playing it in the smaller English halls, under the title of On and Off the Stage, have eight weeks in Greater New York. They play Greenpoint this week.

A letter from Robert Rogers and Louise Macintosh states that their new playlet, The Green Mouse (which is no relation to The Blue Mouse of Clyde Fitch's) are doing nicely. They are playing Beck's Theatre, Philadelphia, this week.

A special meeting of importance is to be held at the club house Thursday evening, Feb. 18, at 11 p.m. All members in town are requested to be present.

Walter Shannon, who is rehearsing with Jesse Lasky's latest production, At the Waldorf, says this will be the finest vaudeville production ever put on the stage.

Julius Brown Lovey, only son of Will Lovey Lester (Lester and Miller), died Jan. 19, 1909, age 11 months.

The third annual benefit programme, a very artistic piece of work in water colors, was presented to the club by John A. Murphy, of Murphy and Willard. The figures and scenery surround a tablet on which are the following names of those who worked on the bill, helping to make the benefit the huge success it was: James J. Morton and A. O. Duncan in The Animated Figure, Frank Coombs, Howard and Bland, Robert Pitkins and Irma Croft, assisted by the California Quartette, Taylor Holmes and Edna Phillips, Matthews and Ashley, Bellman and Moore, Kahle Hits, Bobby North, Wynn and Lewis (the "Wynn" spoken of here is Ed Wynn—Ed Wynn and company in Mr. Busybody and not Ed Halligan known as William J. Wynne of the present "Wynne and Lewis"), Irene Franklin and Bert Green, Harry Von Tilzer, Victor Moore, Jack Norworth, Stage-manager, John McCarron; property men, Carlin and Otto; Lee Harrison, announcer extraordinary; James J. Morton, chairman of the committee. The card has been very neatly framed, and hangs in the office of the club.

Harry Corson Clarke did not take that $250 Edwin Booth cape, Don Cæsar and Iago boots, and Othello scarf to London with him. They still adorn Mr. and Mrs. Clarke's apartment here in town, and, as well they may, are looked upon with much pride.

Mrs. Howard Truesdell was removed to Roosevelt Hospital on Feb. 2, under the care of Dr. Joseph A. Blake. Mr. Truesdell feels this new development very keenly, on account of his being over three thousand miles from New York. But from reports that he receives every day by wire he anticipates no serious results of Mrs. Truesdell's present serious turn.

Edward F. Reynard is making a big hit in his latest ventriloquil sketch, A Morning in Bingville. He uses a real automobile in the playlet, and his setting is said to be the most pretentious of anything of its kind in vaudeville. He played the Grand at Pittsburgh recently, and the local newspapers gave him some remarkably good notices. He is at Hammerstein's Victoria this week.

Tim McMahon and Edythe Chapelle are a big hit at the Palace in London, this week being their sixth at that music hall.

President "Jim" Morton complained of the coffee in London, so he took a jaunt over to Paris, where he had a cup or so of brown berry juice, and some laughing water on the side. He has returned to London, and the boys are sending him fifty pounds of real sure-enough coffee.

A piece of a comet was discovered in the "garden" of the club last week. It looks like a red herring, but is in reality a portion of some risen "star" of the club now sojourning on the planet Mars. One of the boys is designing an airship to investigate these droppings from the skies.

Word has been received from England from Jules Garrison who has made a big hit with his act, After the Play. It looks as if Jules was going into the "song and dance" game, as he has sent for some of the latest.

A letter from Raymond Finlay, who is playing the Orpheum, Harrisburg, Pa., states that his act is going great.

Preparations are under way for the annual benefit of the club, to be held at the New York Theatre on Easter Sunday, April 11. Prominent members will participate, and it is expected that this will be the best benefit performance of the season.

An official announcement has been received of the marriage of "Bob" Dailey and Gertrude Vanderbilt, which was mentioned in these columns last week. The ceremony was performed in Baltimore, Md., on Feb. 6.

Even though President James J. Morton is in Europe, the Cameraphone is still on this side, and you can figure his salary—that is, if you would like to, as he plays six to eight shows per day in eighty-four theatres in the United States.

Albert E. Duncan, son of A. O. Duncan, is still playing the Jockey with Kolb and Dill in Playing the Ponies, and is making a big hit through the West.

Joe Kane, who is playing opposite Max Rogers in Panama, agrees with Taft, he thinks they will have the canal finished in 1915 or 50.

Cameron and Flanagan state that Amy Anderson, who is playing the small time in England, has taken their act, On and Off, in its entirety, and is using it under the title of On and Off the Stage.

The Keatons are still doing some playing, and the "kids" are doing some growing. Buster is slowly reaching the "age limit," when he will be starred on Broadway in a six-act musical comedy, entitled When You're Sweet Sixteen, the book to be written by a prominent member of the Infants' Society, music by the Eighth Deputy Police Commissioner; lyrics by the president of the Society for the Prevention of Infantile Art. Joe will lead the orchestra with his famed slap-stick.

Clayton White and Marie Stuart are in Chicago this week, playing the Olympic.

John W. World, of World and Kingston, is receiving gratifying press notices wherever they have been appearing this season. They are booked solid for over a year in advance.

THIS WEEK'S ATTRACTIONS.

COLONIAL.—Harry Bulger and company, Smith and Campbell, Agnes Scott and Horace White, Gibson Girl Revue, Conroy, Lemaire and company, Mr. Quick, Casselli's dogs, Three Lelliottis, Empire City Quartette.

ALHAMBRA.—Blanche Ring, Julius Tannen, Belong Brothers, Edward Connelly and company, Abdul Kader and His Three Wives, Dillon Brothers, Willard Simms and company, The Devil and Tom Walker, the Pantzer Trio.

KEITH AND PROCTOR'S FIFTH AVENUE.—Spiritland, Charles R. Sweet, O'Brien, Havel and company, Jane Courthope and company, Nichols Sisters, Rainer's Tyroleans, Palfrey and Hoeffler, Glover Ware's Village Choir, Burr McIntosh.

KEITH AND PROCTOR'S 125TH STREET.—Montgomery and Moore, Camille D'Arville, W. C. Fields, Howard and North, Nelson and Otto, Joe Maxwell and company, Sampson and Delilah, De Haven and Parker.

AMERICAN MUSIC HALL.—Three Madcaps, Von Hoff, Elite Musical Four, Felix and Caire, Mayme Remington, McWaters and Tyson, George C. Davis, Alex Carr and company, Emma Carus, Loyal's Circus, Lucy Weston, Delmore and Lee, Four Hertzog Sisters.

BLANEY'S LINCOLN SQUARE.—Harry Lauder, Joe Welch, Weston, Young and company, the New Reporter, Brothers Huxter, La Belle Clarke, Fanella Frassinoni, Slater and Williams, May Ward and Her Dresden Dolls, William Courtleigh and company.

HAMMERSTEIN'S VICTORIA.—Circumstantial Evidence, Frank Fogerty, At the Country Club, Edna Aug, Rajah, Ed F. Reynard, Jack Wilson Trio, Sadie Jansel, Chalk Saunders.

MARTIN BECK AT HOME.

Returns to the City After His Remarkable Trip Through the Far West—Important Transactions.

Martin Beck, general manager of the Orpheum circuit, returned to New York on Friday morning, Feb. 12, at nine-thirty, after one of the most remarkable business trips ever made by a theatrical manager. Mr. Beck was accompanied on this tour by Mark Leuscher, general press representative of the Orpheum circuit, and Pat Casey, the vaudeville agent. They left New York on Jan. 17, and visited in turn Chicago, Milwaukee, St. Paul, Minneapolis, Butte, Spokane, Seattle, Portland, San Francisco, Oakland, Los Angeles, Salt Lake City, Denver, Omaha, Sioux City, Kansas City, Des Moines, and St. Louis. And so much for a pleasure trip as for business purposes. Mr. Beck toured Southern California in an automobile. He dined with the directors of the Yukon-Alaskan Exposition in Seattle, and was the guest of the Chamber of Commerce of Salt Lake City at a banquet given in his honor. He presided over meetings of the directors of the Orpheum circuit in San Francisco and of the Western Vaudeville Managers' Association in Chicago.

The tour was a most important one in more ways than one. Plans were developed for the enlargement and betterment of the entire Orpheum circuit, and Mr. Beck announced upon his return that the new Orpheum Theatre in San Francisco will be ready for business on April 19. New Orpheum theatres are also shortly to be begun in Los Angeles and New Orleans. While in Seattle Mr. Beck was urged by the managers of the Yukon-Alaskan Exposition to take charge of the general amusements of that forthcoming fair, and it is very possible that he will accept this offer and erect a huge stadium or building where hippodrome shows will be given on a mammoth scale.

An important step in the plans for the improvement of the circuit was Mr. Beck's scheme for securing new and undeveloped talent in the cities and towns along the Orpheum trail. At each of these places he witnessed performances of amateurs and hitherto unknown professionals, and it is said that he has made some remarkable "finds" in the way of new vaudeville acts of all sorts.

He also developed plans for a school of instruction for employees in the business and press departments of the circuit, a description of which has already been published in THE MIRROR.

While in Chicago and in San Francisco Mr. Beck met William Morris, and it is said that conferences were held between the two distinguished vaudeville managers, which may develop some important changes in the business world of vaudeville. No statement, however, has been given out as yet as to what actually took place at these meetings. Mr. Beck was in conference with Alex Pantages while in Seattle, and as Mr. Morris also had an important meeting with the manager of the Pantages' circuit, it has been rumored that Mr. Morris may possibly book acts over the Pantages' time in conjunction with Martin Beck. This rumor has been denied by Mr. Morris, however, who says that he will book independently.

Upon Mr. Beck's return to the city, he was met with a sad personal loss, through the death of Mrs. Emma Sonnenberg, the mother of his wife. Mrs. Sonnenberg passed away at noon on Friday, Feb. 12, the day Mr. Beck arrived home. The deceased was in her seventy-second year. For the past few years she has resided with Mr. and Mrs. Beck at the Langham, on West End Avenue. She was formerly a resident of New Haven. Mr. Beck went directly to his home upon his arrival, and was unable, under the sad circumstances, to be at his office where the employees had arranged a welcome for him.

AMERICAN MUSIC HALL.

The usual long list of entertainers appeared at this house, Mlle. Olivo being the first on, presenting her dainty dancing act. The Quaker City Four followed, making the same favorable impression this quartette always does. May Duryea, supported by J. Manning, appeared in Edmund Day's playlet, The Imposter. The amusing little drama caused much merriment and the two players were applauded for their efforts. Incognito (?) played her second week at this theatre. Her selections were "Good Old Yankeeland," "Honeyland" and an unfamiliar song. She repeated her success of the previous week and was called before the curtain numerous times after her singing on Tuesday night. Smiri and Kessner were next seen in their old time act, The Bell Boy and the Maid. The dancing of Miss Kessner, while not at all remarkable, seemed to please, and the eccentric acrobatic stepping of Mr. Smiri received its full share of approbation. The Georgia Campers sang "Tennessee is the Place for Me," "Dixie Land," "My Old Kentucky Home," and "Dixie Land is Good Enough for Me." A sort of imitation of George Primrose dancing to the tune of "Lazy Moon" was poorly done. The slap-dash finish created a furore of enthusiastic applause as it has ever done. May Tully in seventh position scored an emphatic and well deserved hit. Her work has improved since the sketch was recently seen at the Lincoln Square and Miss Tully succeeds somewhat better in getting her personality "over." Adelaide Mason as Sally Green was exceptionally good. Ezra Kendall, somewhat more "Aldermanic" than in past years, was as funny as ever and had his audience in a state of fine good humor before he had been talking for five minutes. His stories were mostly new and many were up to the times of this modern day vaudeville. Edward Blondell and Company in The Lost Boy were a screaming hit from start to finish. The eccentric comedy characterization of Mr. Blondell was never more amusing and the laughs followed one another so rapidly that it sounded like one long laugh. Emma Carus sang "I'm Rehearsing With a Broadway Show," "Those Beautiful Eyes" and "I've Got Harry Lauder on the Brain." Barring her efforts to get her audience to join in the choruses and to whistle the melodies, Miss Carus's work was very enjoyable. Her ability to get her personality into the songs she sings is out of the ordinary and when she keeps her voice within its proper range, she sings as but few artists can. It is a pity that she resorts to methods such as referred to above, which are neither artistic nor appealing; she is too clever a woman. George F. Delmore and Jules W. Lee presented their novel and extremely risky trapeze and ladder act. The apparatus is exceptionally showy and by working with a black background in white suits, the effect is decidedly distinctive. Their act is as remarkably clever as it ever was, and at the finish on Tuesday night they received an unusually large round of applause. The Ward Brothers followed. (See New Acts.) Harding and Ah Sid were seen in their old time acrobatic act in the laundry. The comedy business is about the same as always and won as many laughs. La Belle Clarke, with her dancing horse and white fantail pigeon, closed the bill with success.

COLONIAL.

Count De Butz and Tossell, the first act on last week's bill, were well received and in a place further along would have scored a real hit. Their comedy antics are quite amusing and the trick bicycle riding is above the ordinary. James Lucas was on second. He worked the matinee performance on Wednesday in a Tuxedo coat—why not try a frock coat or possibly a sack? It would be in better taste for that time of day. And think of the variety—two costumes! Mr. Lucas's act reminds one rather strongly of Grace Hazzard's, that is, his introductions to each of his imitations. His subjects were (of course), George Cohan, Eddie Leonard (again, of course), Harry Lauder, and (of course, once more), Eva Tanguay. He announced each one in turn. His personality, which is really quite pleasing, is the best part of his act. If Mr. Lucas would secure some original material of the right sort he has it in him to become a really clever and entertaining monologist. The reflections of others' glory sits ill upon him. The Kitamura Japs were given third position, enabling them to score a much bigger hit than if they were at the tail end of the bill. As usual they were very entertaining, and their pole balancing and Risley work met with approval. Stella Mayhew again made a decided hit and her original methods and original offerings were applauded to the echo. Her songs were "The Chicken Tree," "It's Only the Different Methods and Ways That Different Things is Did" and "Way Down in Alabama." Her imitation of the girl who has had a "sufficiency" of the "golden water" created huge laughter, as did also her joking with Billie Taylor, her musical director. The latter sang "Kittie O'Hare" pleasingly and received a generous amount of applause for his efforts. Harrison Armstrong's Circumstantial Evidence was the headline act on the bill. The one act drama held the intense interest of the audience and barring the singing, which we have already criticised, the playlet is a convincing one. Robert R. Kegerreis as Mr. Carlisle, gave a better performance than when the act was seen at the Alhambra recently and at the curtain he was applauded vociferously. The remainder of the cast was, as before, very adequate. La Petite Adelaide and her four dancing girls followed the intermission. If the premiere would arrange a picture to take her place upon the wall after she has left her sitting position, it would be more effective. The dances were prettily done and the costuming was in good taste. The song, "Hooker," rendered by the star, was well received. Sam Chip and Mary Marble came next. (See New Acts.) Frank Fogerty was hugely enjoyed, his audience being in a state of hilarity before he had talked for five minutes. He sang "They Can't Bunco Me" and recited "Ain't It Great to Live and Learn." The latter was very capably given and won a great big "hand." Annette Kellermann closed the bill, her diabolo playing and her diving holding the audience up to the pictures.

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ALHAMBRA.

Last week the Alhambra had one of the finest bills seen this season. It was not a bill of tremendously high salaried performers or acts, but an evenly balanced programme of high class headline entertainers. Willis and Hannan, the equilibrists, opened with their exceedingly clever foot and head balancing. Loney Haskell came second. His stories were mostly more or less familiar, but all were hugely enjoyed. Carter de Haven and Flora Parker were in third position. They should have followed the intermission, allowing them a stage wait to get the audience seated, for once again on Monday evening their exceedingly dainty singing and dancing act scored a remarkable hit. The songs remain the same. To save a wait after the act Mr. De Haven told a couple of stories to the thorough enjoyment of the house. The Avon Comedy Four were the second laughing hit of the bill. The close in one was also applauded to the echo on Monday night, the quartette being recalled several times after the card announcing Cressy and Dayne had been placed. The Wyoming Whoop repeated all former hits, and Will Cressy and Blanche Dayne received several curtains at the close of this amusingly appealing playlet. After the intermission came William Gould and Valeska Suratt. The latter wore a new clinging, ill-fitting, yellow creation. The team had the opportunity to see just what could be accomplished with an act using dark plush hangings, Carter de Haven and Flora Parker having preceded them on the bill. Will H. Murphy and Blanche Nichols easily scored the big laughing hit in their latest sketch, The School of Acting. The laughter began with Mr. Murphy's first entrance and continued to the last curtain. Unfortunately the cue for the "front shade" to fall came too soon, and almost spoiled the final and exceedingly amusing bit of business with the stone wall. As it was, Mr. Murphy succeeded in saving the situation, and the house resounded with applause and shrieks of laughter. Charles Lovenberg's Tuscany Troubadours were again most enjoyable, giving the aching organs of laughter a welcome opportunity for repose. The singers were all in good voice. Wormwood's animals closed. The poor, unhappy and fearful dogs and monkeys went through their work very poorly, the presence of the cruel whip and the harsh voice of the master frightening them so that each animal would cringe and run (when not chained fast) at the approach of the trainer. It is a pity that animals of this type apparently cannot be trained with kindliness. If this is true, then let us do away with all such acts. It may be that some unforeseen circumstance or happening caused the animals to "balk," for this is the first time we have seen them work so poorly.

HAMMERSTEIN'S VICTORIA.

Hy Greenaway opened the entertainment at this house. Further along he would have been much more successful. As it was, however, he scored a real hit, and his comedy juggling and very clever cartoon drawings were appreciated and enjoyed. Foster and Foster came second, helping the merriment to increase in volume. The chicken song got its usual responsive amount of laughter. Charles Kenna could have remained on double his allotted time. The Faker never went better than it did on Tuesday afternoon, and, barring a few rather broadly suggestive jokes, Mr. Kenna's act was never more entertaining. Melville Ellis played in his usual good form, "Yankee-ana Rag," "Cuddle Up a Little Closer," "Yama Yama Man," and selections from five operas made by the audience being his offerings. Jefferson de Angelis, supported by Ralph Post, Edward Russell, and Genevieve Finlay, had the Victoria patrons in paroxysms of laughter throughout their performance of The Rehearsal. The burlesques upon The Thief and Blue Jeans were especially enjoyed by the metropolitan audience on Tuesday afternoon. Ray Cox came very near being the real hit of the afternoon. The college girl travesty was especially well liked, the ball game speciality closing her performance with great gusto. She wore three very becoming gowns, two of the semi-Directoire style, one of deep navy blue, the other of a yellow color cut decollette, with ankle length skirt; and a tailor-made gray check suit. She sang "I'm in Love With the Man in the Moon." Princess Rajah played her fourth consecutive week at this theatre, her clever muscle dancing being as capably done as upon her first appearance. The Empire City Quartette seemed to be the biggest favorites of the audience, their act running away beyond the usual length of time allotted to such an offering. The comedy element was a big feature as usual. The songs were: "Will You Love Me All of the Time?" "In Those Sweet Love Days," "Melinda," "Sweet Eloise" (?), "My Little Esquimaux," "Maybe You Would if You Could," and "Good Luck May." A burlesque upon Rajah's dance was an added feature that caused no end of laughter. The Charles Ahearn Troupe of Cycling Comedians closed the bill with a furore, deserving a place in the middle of the list of entertainers. No act of its kind has more or funnier apparatus than this one, and outside of the cleverness of the riders the act is a most entertaining one through its element of comedy.

JESSE JEWELL KILLED.

Jesse Jewell, known throughout England and America as the proprietor of Jewell's Manikins, was killed by a fall down a flight of stairs at his boarding-house in Brooklyn, N. Y., on Wednesday, Feb. 10. The fall was believed to have been caused by an attack of vertigo. Jewell was about to meet James Stuart, an English manager, who had come to this country to consult him in regard to a new theatrical enterprise. Stuart had an engagement with Jewell that day. When the Englishman was in front of the actor's boarding-house, waiting for him to come out, Jewell started down the stairs from the second to the first floor. He slipped, fell headlong and struck on his head. His neck was broken. Annie Raynard, the landlady, heard the fall and called for aid. Stuart entered the house and helped to carry Jewell into the parlor. An ambulance surgeon came and said death had been instantaneous.

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KATIE BARRY
San Francisco, July 12, 1908. Orpheum Circuit.

BECK'S LATEST SCHEME.

Martin Beck, it is announced, will by next season have in operation in some Western city a complete motion picture plant, and will show pictures of points and interest along the Orpheum circuit. These views will also be sent to the various cities and theatres affiliated with the Orpheum houses. In this way the resources of the country will be put before millions of people in such a way that it cannot but be impressive. Beck and his staff have completed a tour of the theatres owned and operated by the Orpheum circuit company.

ARRESTED IN THEATRE.

Four men and one woman, alleged by the police to be "safe blowers" and burglars with a long record of crimes committed, were taken into custody at the Orpheum Theatre in Brooklyn at the matinee performance on Monday, Feb. 8. The arrest was made by Central Office detectives in a rather sensational way, as the alleged crooks were seated in a box witnessing the performance. The detectives entered the box and under cover of revolvers the prisoners were led out of the theatre and taken to jail.

VAUDEVILLE IN PICTURE HOUSES.

The Fourteenth Street Theatre has been presenting excellent vaudeville during the past few weeks. Last week's bill included Mart Fuller, a monologist; Jordan, Brownell and Chanleta in a playlet called Tom Katz Night Out; La Rose and La Gusta, wire performers, and the Three Musical Coates.

VAUDEVILLE JOTTINGS.

Charles H. Atkinson, an old-time minstrel, died in Boston recently, at the age of seventy-two years. He was born in Lewiston, Me. A widow and one son survive him.

Mark W. Davis has secured Prof. Gus Troxler, champion broadswordsman of America, for a tour which is now being booked. Prof. Troxler will give at each performance a series of scenes, showing the use of the broadsword.

Ellen Terry, it is announced, has refused an offer of $2,000 a week for twenty-one weeks, to play the Morris Circuit. She says she is not yet quite ready to consider any vaudeville offers.

Vesta Tilley, it is said, will return to America next month, to play the Williams' houses.

Ellis Jeffreys is a new recruit from the legitimate to the vaudeville stage. The English actress will make her first appearance in vaudeville at the Palace, London.

Fiske O'Hara will appear in vaudeville in a sketch by Crane Wilbur, entitled Captain Barry. The opening will occur at the Garrick Theatre, Wilmington, Del., March 22.

Dick Fitzgerald and Hunter Mason, it is announced, will return to vaudeville, beginning March 6, at the Majestic Theatre, Chicago.

Vesta Victoria has been sued by Bert Cooper, who alleges that the singer owes him $7,850 for commissions at 5 per cent. on all salaries over $1,500 a week, booked by him. He claims that he secured thirty-three weeks for her at $2,500 a week. The case was held over for trial by Supreme Court Justice Platzek.

Annette Kellermann has been sued by Caroline P. Colburn, a Boston life insurance agent for $1,275, for a policy the swimmer took out last Summer. It is said that Miss Kellermann wished to drop the policy.

The Four Masons are featuring "I Wish I Had a Girl" in their act this season, and winning many encores everywhere.

Walter Wilson, a successful Chicago singer, is the composer of a new song which is making a hit in his home town, Chicago. It is called "I Want a Girl to Love Like You."

Harry Earl, formerly of the Wallace Shows, is in charge of the Chicago office of the Floto Shows as general agent.

Billy Cummings and The Three Sisters Kelcey are filling a long engagement in the Middle West in their popular musical and dancing act.

The Young Americus Quintette, with Mattie Boerum, is listed for an early opening on the Mozart Circuit.

The Fielding, Fisher, Fielding co., presenting The Virginia Rose, a pretty singing playlet, have changed their title to Pauline Fielding co. The act has been on the Mozart time for some weeks.

R. Frymire is now manager of the Mozart Theatre, Milton, Pa., Mr. Goldstein having resigned to go into business for himself.

William W. Cohill is with Leander De Cordova, playing the juvenile on the Orpheum Circuit, in the sketch Wireless.

Isabel D'Armond has written a new march entitled "The Irving March," which is now being published by Shapiro. Her last successful composition was "Everybody's Pickin' On Me."

Madelyn Marshall, of The Little Nemo company, mourns the death of her brother, Charley Frosto, of the vaudeville team of Frosto and Wayman, who died at St. Luke's Hospital, Chicago, Ill., Jan. 29. The death was the result of an operation.

Samuel Goldie, who for a number of years was a well-known road manager, being associated with Rush and Weber's burlesque attractions, died at Lakewood, N. J., on Wednesday, Feb. 3, of tuberculosis.

William Morris, Inc., announces the forthcoming appearances of the Magnani Family of musicians and Campbell and Barber, bicyclists, at the Morris theatres. Both are foreign acts. The former has been over here before, and will arrive for their present prospective tour in March. Barber used to be a member of the team of Barber and Kilpatrick. The new team will sail from England on Feb. 27.

Vesta Victoria sailed for Europe on Wednesday, Feb. 3.

Frederic Shrader has left the firm of William Morris, Inc., with whom he has been associated for some time past, as press representative, to take a similar position at the Circle Theatre, where he will be the publicity man for Thomas W. Ryley's Queen of the Moulin Rouge company.

Adams and Mack, comedy magicians, after being released to play a booked engagement at Philadelphia, return to the Mozart Circuit this week.

Mrs. Sidney Reynolds, who sprained her ankle while playing at Milton, Pa., Jan. 28, has returned to her home in New York, where she will rest until able to resume on the Mozart time.

The White Rats of America are announcing their annual ball and reception, to be held at Terrace Garden, East Fifty-eighth Street, Friday March 19.

Alexander and Scott, "The Boys from Virginia," have just arrived from Europe, after a successful tour, and will play dates on this side until May, when they return to England for a tour over the Moss and Stoll Circuit.

A cable message from Joseph Hart announced the successful opening of The Futurity Winner in Paris. This is the third production of the act to be staged abroad, and in this latest version the dialogue has been translated into the French language. The Futurity Winner was first presented abroad in London, and after its success there a second company was organized for the Continent.

William Morris, Inc., has made an offer to George Christie, the morganatic son of the King of Servia, to play the Morris Circuit this season. Christie made his vaudeville debut at the Royal Orpheum, Budapest, last week.

J. Aldrich Libbey's latest ballad, "Marie Louise," is the most distinct success he has had for some time. He claims it to be above the ordinary, and one that arouses great popular enthusiasm. He played the Lyric Theatre, Newark, last week, with Katherine Trayer in their successful vaudeville singing act, The Debutante.

Ed. Rue has signed an agreement with Chuck Connors for a three years' tour in a vaudeville sketch, entitled Chuck's Reception.

There is a rumor current that M. S. Bentham is desirous of securing Tom Waters for vaudeville. Mr. Waters is at present with Coming Thro' the Rye, in which production he is being starred by S. E. Rork.

The estate of the late Carrie B. Halpin, known as Papinta, has been appraised as worth $21,068. She owned a farm in southern California.

A benefit was given at Carnegie Hall on Wednesday night, Feb. 10, for the Caledonian Hospital. Among the many vaudeville artists who took part were Harry Lauder, R. G. Knowles and Grace Hazzard.

On Feb. 9 Supreme Court Justice Truax appointed Emanuel Blumenstiel to act as referee in the case of the city vs. William Morris, Inc., for an alleged violation of the Sunday laws at the American Music Hall recently.

Hammond, the hoop roller, after many months of practice, has succeeded in running two hoops on five strings, something out of the ordinary for a hoop act. At present he is one of the feature specialties with the Feuberg Stock company, playing the best repertoire time in New England.

The Auditorium Theatre at Riverside Park, Findlay, Ohio, has been leased for seasons 1909-1910 by Frank De More, and same will be managed by him.

It is announced that George Spink and Maym Kelso are shortly to be married. They are at present playing in Jesse L. Lasky's At the Country Club.

The following letter from Al. Stinson of Stinson and Merton, was received last week. His illness has been a severe setback to the comedian and any notes of cheer he may receive from friends will be more than appreciated. He is at 623 New Jersey Street, Indianapolis, Ind. "Just a line as I am able to write a little to-day. I was in St. Vincent's, N. Y., for about ten weeks. Got up and out of bed and managed to get here. Have been sick here fourteen weeks; am very weak. The wife is in New York. If you have space will you please mention the fact that I am here and would be pleased to hear from friends to jolly me along."

It has been strongly rumored that the London Hippodrome, famous for its pantomimes, will shortly be turned into a music hall and tentative engagements have already been entered into with artists in Europe and America.

William Plunkett, stage manager, Arthur Seward, electrician, and Frank Day of the Fifth Avenue Theatre, joined lodge No. 1 of the T. M. A., Sunday, Feb. 7.

Jack Claire was successfully playing Ned Reardon's role of Terrence in Lasky's At the Country Club at the Fifth Avenue Theatre last week.

Jesse Lasky's new production, At the Waldorf, is rumored as being booked for three or four weeks at the Fifth Avenue, following the prolonged engagement of Spiritland.

Melville Ellis will leave New York to-morrow, Feb. 17, it has been announced, for London, where he will play at the Palace.

George Mozart, it is announced, will return to America next week, opening at the Colonial on Washington's Birthday.

Howell Hall is reported as being one of the latest additions to Morris' corps of entertainers. He will make his first appearance at Blaney's Lincoln Square Theatre on Feb. 22 in a one act version of The Man Who Dared.

Ed Blondell and company in The Lost Boy are among the latest acts that have gone over to William Morris, Inc. Owing to his being placed in second position on the bill at the Fifth Avenue last week, Mr. Blondell walked out of the theatre on Monday morning and opened at the American Music Hall that evening.

August Flaig, comedian, and George Grimme, juvenile man with the Lonesome Trail company, have closed with that company and have formed a partnership with Dude Beebe for a first-class vaudeville act. The team will be known as Flaig, Beebe and Grimme and will open the latter part of April on the J. C. Norris time out of Chicago.

The home of the late Daniel Emmett, author of "Dixie," was totally destroyed by fire Feb. 4. The house was in the Mansfield Road, north of Mt. Vernon, Ohio, and was an old landmark. It was visited by hundreds of professionals during Emmett's life.

Harry Lauder, Mrs. Lauder, and Harry Jolson sang for and entertained the inmates of the State Hospital for the Insane on Ward's Island last Thursday, Feb. 11. Over a thousand patients enjoyed the performance, and Mr. Lauder was cheered to the echo.

Grace Hazzard replaced Juliet? who had suddenly fallen ill at the American Music Hall in Chicago last week. The local management got in communication at once with the New York office, and within an hour's time Miss Hazzard was en route to Chicago, where she repeated her former hits with her Five Feet of Opera.

Irene Hobson and Charles Deland open at the Hudson Theatre, Union Hill, N. J., this week in their new sketch, In Buffalo. They have Lawrence, Pittsfield, and Wilmington to follow. When questioned by a MIRROR representative relative to her recent controversy with Harry S. Sheldon regarding her present sketch, then entitled Meet Me in Syracuse, she produced abundant proof of her side of the question, and in conclusion said: "Harry S. Sheldon did not tell how that injunction he served on me in Judge Trout's court, San Francisco, last April, ended. Since he neglected to do so, I will. Two hours later I produced my copyright, the injunction was raised, and I never missed a performance, and when this came to trial a month later I won my suit. Don't you think two months a long time to get a copyright? It didn't take me a month. Sheldon admits getting his copyright the 17th of February, while mine is dated the 16th of January, 1908. Chris O. Brown, the manager of the Sullivan and Considine circuit, will tell you that I produced Meet Me in Syracuse at the Family Theatre Dec. 18, 1907, and I had engaged Sheldon at a salary of $30 per week. After the first week I very foolishly changed the billing from Irene Hobson and co. to Hobson and Sheldon. Since stealing is mentioned in this affair, I will say that Sheldon stole every line of my playlet and copied even the corrections, producing same in court in his own writing, and even then lost the case. He says, 'Why did Miss Hobson change the title of the sketch?' Because I have rewritten it and the new title means more. I have just rearranged it the second time, and in the future it will be known as Irene Hobson and Charles Deland presenting In Buffalo. Brandon and Mears must stop playing my sketch, or there will be another lawsuit."

James Madison has just completed for Joe Welch an entirely new monologue which is said to be even funnier than the previous one. Mr. Madison is also writing new acts for Collins and Brown, Bessie Welch, Al. Carleton, and Meeker and Crawford.

Willette Chartres was, on Feb. 10, at Terre Haute, Ind., granted an absolute divorce from Billy Link. Mrs. Link was given the custody of their son, Billy, Jr., and deeds to property in Bellingham, Wash., amounting to $4,000. Miss Chartres is now doing an act with her sister, formerly Georgia Lewis, and they are known as Chartres Sisters.

The Hippodrome Beefsteak Club, comprising the heads of departments, has been organized with the following members: E. H. Burnside, honorary president; Wells Hawks, president; Harry Herts, vice-president; E. W. Fuller, secretary and treasurer. Committee of Arrangements: Messrs John Berg, Rickers, Howard, Harris, Elsner, Hilliard, Chinn, Hanrahan, and Devernia. Joseph Hanrahan, stage-manager of the Hippodrome, presided at the first meeting.

After the closing of A Daughter of America co. Lea Remonde decided to enter the vaudeville ranks and has been meeting with success for the past fourteen weeks, doing a single act. She is playing Western Vaudeville Association time.

Bertha Gleeson (Mrs. Fred Houlihan), of Gleesons and Houlihan, underwent a serious operation at the New York Polyclinic Hospital, Feb. 9, for an inward strain caused by dancing. The operation was very successful and she is rapidly improving.

John Green, a watchman at the Hippodrome, was arrested on Sunday night, Feb. 14, on a charge of felonious assault made by two patrons of the playhouse. These latter, Charles Sousa and John Carosa, according to their story, had purchased two 50-cent tickets admitting them to the gallery. An usher is alleged to have offered them better seats for a "tip" of 50 cents, but upon a refusal to pay for this the two men say they were thrown out of the theatre, and later beaten with a club by Green.

As a mark of respect to the late Ben Hurtig, all of the forces of Hurtig and Seamon's theatres were closed to business between the hours of ten and twelve o'clock, yesterday, Feb. 15, the funeral services being held at that time. The offices of the firm on West Forty-second Street remained closed all day.

AMONG AGENTS AND PRODUCERS.

Eddie Girard of Girard and Gardner, now appearing in Dooley and the Idol, have another sketch in preparation. It is said that they will use three persons in this latest offering, which will be a comedy playlet.

Arnold Daly, it is announced, will again return to vaudeville in a new sketch. His last vaudeville appearance was in a Mark Twain sketch.

Andrew Mack, it is said, has received many flattering offers to enter vaudeville, all of which he has refused.

M. S. Bentham, it is said, is endeavoring to persuade Nat Goodwin and his wife, Edna Goodrich, to enter vaudeville. It is reported that he has offered them $3,500 a week for their joint services.

B. A. Rolfe announces a new military musical production to be presented for the first time early in March. Ye Colonial Septette and The Ten Dark Knights are making a big hit in London. The former act is booked for two years on the other side.

Jesse L. Lasky has in preparation an elaborate new act to be called At the Waldorf. It is by Paul West. Thirty actors will be employed, and the costuming will be expensive in the extreme. It is said that the offering will be one of the most pretentious ever made in vaudeville.

Lisle Leigh has secured Will H. Vedder to support her in her tour of vaudeville. She is negotiating for new acts by W. A. Tremayne, E. Phillip Oppenheim, and others. Her success throughout the West has been phenomenal in her present repertoire.

Edward J. Connelley, now playing Marse Covington in vaudeville, has a new act in preparation by William Gillette.

At the close of her engagement at the American Music Hall in Chicago, Maude Odell will return to New York, and early in March will present a new act at Blaney's Lincoln Square Theatre. It is called Venus at the Bath, and is to be presented with elaborate electric and scenic effects.

Henry and Young, playing Charles Horwitz's big success, In Nevada, are one of the hits over the Pantages' time.

The Chadwick Trio in For Sale, Wiggins' Farm, are scoring a great success over the Orpheum time. The sketch was written by Charles Horwitz.

William Friend and Miss Wellington are rehearsing Charles Horwitz's latest sketch, The Exterminator.

Arthur Lee has completed a melodramatic playlet, The Mystery, that will soon be placed with a responsible New York representative. It is a novelty in sketch construction. Mr. Lee is now at work on Beyond the Pale, a story of the West.

Thomas J. Gray has sold a sketch to Bert and Lottie Walton called Fluffy Ruffles and the College Boy. The new comedietta is by Mr. Gray, and is in his own inimitable vein of humor. Judging by this versatile author's many successes it will be another hit.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Ackerman, Paul—Family, Fargo, N. D.
Adams, Edward R.—Wintergarten, Berlin, March 1-30.
Adams, Mabelle—Grand, Pittsburgh.
Adams, Musical—Keith's, Columbus, O.
Adelaide—Orph., Bklyn.
Adelman, Joseph—Poli's, New Haven, Conn.
Ahearn, Chas., Troupe—Poli's, Waterbury, Conn.
Alba—Maryland, Balto.
Alexander and Scott—Proctor's, Newark, N. J.
Allen, Edgar—Poli's, Worcester, Mass., Keith's, Providence, R. I., 22-27.
Allen, Leon and Bertie—Arcade, Minot, N. D., Bijou, Virginia, Minn., 22-27.
Allen, Searl—Fulton, Bklyn.
Allison, Mr. and Mrs.—Orph., Kansas City, Orph., Sioux City, Ia., 22-27.
Alpha Trio—Family, Minneapolis, Minn.
American Dancers, Six—Mary Anderson, Louisville, Ky.
Anderson and Goines—Lyric, Dayton, O., Keith's, Phila., 22-27.
Apache Dance—Orph., Boston, Mass.
Arlington Four—Poli's, Wilkes-Barre, Pa.
Armstrong and Verne—Orph., Salt Lake City, U.
Avery and Hart—Keith's, Phila.
Aug, Edna—Hammerstein's, N. Y. C.
Baker, Pete—Maj., Chgo.
Barryan, Alfred—Bijou, Iowa City, Ia., Family, Muscatine, Ia., 22-27.
Barnes and Crawford—Poli's, Hartford, Conn., Auditorium, Lynn, Mass., 22-27.
Barnes, Stuart—Keith's, Providence, R. I.
Barry and Johnson—Bijou, Bklyn.
Barry and Wolford—Trent, Trenton, N. J., Chase's, Washington, 22-27.
Barry, Mr. and Mrs. Jimmie—Orph., Allentown, Pa.
Bartholdy's Cockatoos—Bijou, Jackson, Mich.
Bateman, Tom—Poli's, Bridgeport, Conn.
Bedell, Walter—Empire, 'Frisco, Pantage's, Sacramento, 22-27.
Beeson, Lulu—Hippodrome, Cleveland, O.
Bellclair Bros.—Bennett's, Montreal, Can.
Bellong Bros.—Alhambra, N. Y. C.
Belton Bros.—Lyric, Newark, N. J.
BERGERE, VALERIE—Grand, Pittsburgh.
Bertina and Brockway—Family, Mahonoy City, Pa.
Beyer, Ben, and Bro.—Hathaway's, Malden, Mass.
Bijou Comedy Trio—Orph., Zanesville, O.
Big City Quartette—Grand, Syracuse, N. Y., Orph., Yonkers, 22-27.
Bimm, Bomm, B-r-r-r—Orph., Harrisburg, Pa.
Bison City Four—Keith's, Boston, Mass.
Black, Violet—Orph., Butte, Mont., Orph., Spokane, Wash., 22-27.
Black and James—Olympic, Chgo.
Blackburn, Billie—Haymarket, Chgo.
Blake's Circus—American, Chgo.
Blamphin and Hehr—Family, Hagerstown, Md.
Blanchard and Foster—Orph., Pensacola, Fla.
Blanke, Anne—Poli's, Bridgeport, Conn.
Blockson and Burns—Maj., Denver, Colo.
Blondell, Edward—American, Chgo.
Bonnetti Troupe—Shea's, Toronto, Can.
Boothlack Quartette—Armory, Binghamton, N. Y.
Bowers, Walters and Crooker—Orph., Portland, Ore., Orph., Frisco, 22-27.
Boyd, Jack—Family, Chester, Pa., 18-20.
Boys in Blue—Grand, Pittsburgh.
Brahama, The—Bijou, Kankakee, Ill.
Brandon, Sarah, and Ben S. Mears—Maj., Ft. Worth, Tex., Maj., Dallas, 22-27.
Braatz, Selma—Haymarket, Chgo.
Breen, Harry—Orph., Harrisburg, Pa.
Brenon, Herbert, and Helen Downing—Lyric, Terre Haute, Ind., Main St., Peoria, Ill., 22-27.
Brittons, The—Keith's, Providence, R. I., 22-27.
Brock and Temple—Proctor's, Troy, N. Y.
Bronze Beauties—American, Chgo.
Brooks, Walter—Maj., Birmingham, Ala.
Brown, Buster—Shea's, Buffalo, N. Y.
Brown, Gil—Olympic, Chgo.
Brown, Harris and Brown—Bennett's, Montreal, Can.
Brown and Hodges—Wigwam, 'Frisco.
Brown and Navarro—Proctor's, Troy, N. Y.
Brown, Rastus—Keith's, Providence, R. I.
Browning and Keller—Star, Seattle, Wash.
Bruno, Kramer, Trio—Maj., Dallas, Tex.
Bryant and Saville—Family, Rock Island, Ill., Varieties, Canton, 22-27.
Bulger, Harry—Colonial, N. Y. C.
Burgess, Neil—Hippodrome, Cleveland, O.
Burke, John and Mae—Maj., Ft. Worth, Tex.
Burris, The—Family, Chester, Pa., 15-17.
Burt, Cass, and George Kern—Bennett's, Ottawa, Can., Bennett's, Quebec, 22-27.
Burt, Laura, and Henry Stanford—Keith's, Portland, Me.
Burton and Vass—25 Haskins St., Providence, R. I.
Butler, Amy—Keith's, Boston, Mass.
Butler and Bassett—Orph., Harrisburg, Pa.
Byrne Brothers—Armory, Binghamton, N. Y.
Byrne, Golson, Players—Maj., Houston, Tex.
Byrne, John W.—Palm, Charlotte, N. C.
Byron and Langdon—Orph., Oakland, Cal.
Cahill, Wm.—Empire, Hoboken, N. J.
Callan and Smith—Grand, Tacoma, Wash.
Cameron, Catherine—Columbia, St. Louis, Mo.
Cameron and Flanagan—Greenpoint, Bklyn.
CAMPBELL, EMERIN, AND AUBREY YATES—Haymarket, Chgo.
Carletta—Keith's, Portland, Me.
Carbrey Brothers—Grand, Pittsburgh, Pa.
Carlisle's Dogs—Bijou, Duluth, Minn.
Carr, Alexander—American, N. Y. C.
Carson and Willard—Grand, Syracuse, N. Y.
Carson Brothers—Wigwam, 'Frisco.
Cartmell and Harris—Keith's, Boston, Mass.
Carus, Emma—American, N. Y. C.
Case, Charlie—Temple, Detroit, Mich.
Cassilli's Dogs—Colonial, N. Y. C.
Castellane and Brother—Orph., Des Moines, Ia.
Ceballos, Helarion and Rosalie—Orph., Memphis, Tenn.
Chadwick Trio—Orph., Los Angeles, Cal.
Chanti—Hippo., Rotherite, Eng., 15-20, Palace, Poplar, 21-26, Hippo., Putney, March 1-6.
Chambers, Lester—Haymarket, Chgo., Maj., Milwaukee, Wis., 22-27.
Chambers and Knott—Maj., Chgo.
Chamlee—Lyric, Dayton, O.
Chinko—Orph., Sioux City, Ia.
Chip, Little, and Mary Marble—Orph., Bklyn.
Circumstantial Evidence—Hammerstein's, N. Y. C.
Claire, Ina—Armory, Binghamton, N. Y.
Clark, Marie—Bijou, Superior, Wis.
Clark and Turner—Elite, Winnipeg, Can., Luna, Port Arthur, 22-27.
Clarke, La Belle—Lincoln Sq., N. Y. C.
Clarke, Wilfred—Orph., Salt Lake City, U.
Claudius and Scarlet—Orph., Salt Lake City, U., Orph., Denver, Col., 22-27.
Clermont's Circus—Keith's, Phila., 22-27.
Clif, Laddie—Keith's, Boston, Mass.
Clayton and Drew—Bijou, Jackson, Mich.
Clayton, Dan—Orph., Kansas City 22-27.
Clifford, Edythe—Family, Lafayette, Ind.
Cline, Maggie—Cook's, Rochester, N. Y.
Clipper Comedy Quartette—Bijou, Battle Creek, Mich.
Clure, Raymond—Lyric, Terre Haute, Ind., Main St., Peoria, Ill., 22-27.
Coakley and McBride—Poli's, Scranton, Pa.
Coffman and Carroll—Family, Chester, Pa., 18-20.
Conley, Anna and Ellie—Shea's, Toronto, Can.
Connelly and Bannon—Orph., Boston, Mass.
Connolly, Edward J.—Alhambra, N. Y. C.
Conroy and Le Maire—Hammerstein's, N. Y. C., Poli's, Hartford, Conn., 22-27.
Conrad, Arthur—Haymarket, Chgo.
Cook, Joe, and Brothers—Columbia, Cincinnati, O.
Cooper and Robinson—Orph., Bklyn.
Coote, Bert—Colonial, Lawrence, Mass.
Corrigan, Emmett—Olympic, Chgo.
Cotton's Circus—Bijou, Bklyn.
Court, Billy—Proctor's, Albany, N. Y.
Courthope, Jane—K. and P. 5th Ave., N. Y. C.
Courtleigh, William—Lincoln Sq., N. Y. C.
Craigo, Musical—Orph., Bklyn.
Crane, Mr. and Mrs. Gardner—Bennett's, Ottawa, Can., Bennett's, Hamilton, 22-27.
Crane and Finlay—Orph., Canton, O.
CRESSY, WILL M., AND BLANCHE DAYNE—Empire, Hoboken, N. J., Empire, Paterson, 22-27.
Crolius, Dick—Orph., 'Frisco, Orph., Oakland, 22-27.
Cunningham and Marion—Hathaway's, New Bedford, Mass., Hathaway's, Lowell, 22-27.
Curtis, Samuel J.—Poli's, Scranton, Pa.
Cuttys, Six Musical—Poli's, Springfield, Mass.
Dagneau, Clara—Pantage's, Oakland, Cal.
Daly's Country Choir—Grand, Portland, Ore.
Daly, Lizzie—Maj., Chgo.
Damm Bros.—Bennett's, Ottawa, Can.
D'Arville, Camille—K. and P. 125th St., N. Y. C.
Darrow, Mr. and Mrs. Stuart—Empire, Hoboken, N. J., Empire, Paterson, 22-27.
Davenport Bros. and Francis—Bijou, Bklyn.
Davis, Edwards—Grand, Syracuse, N. Y., Empire, Hoboken, N. J., 22-27.
Davis, George C.—American, N. Y. C.
Davis, Hal—Proctor's, Newark, N. J.
Davis, Mark and Laura—O. H., Ridgeway, Pa.
De Angelos, Jefferson—Chase's, Washington.
De Bolles Brothers—Howard, Boston, Mass.
De Croteau, Wm. R.—Pantage's, Seattle, Wash., Jan. 10-March 1.
De Faye Sisters—Orph., Butte, Mont.
De Haven, Carter, and Flora Parker—K. and P. 125th St., N. Y. C.
De Lacy, Florence—Main St., Peoria, Ill.
De Onzo Bros.—Vienna, Austria, 1-28, Hippo., London, March 1-31.

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Deming, Joe—Bell, Oakland, Cal.
Devean, Hebert—Sheedy's, Gloucester, Mass.
Devil and Tom Walker—Alhambra, N. Y. C.
Devlin and Ellwood—Maj., Birmingham, Ala., Maj., Little Rock, Ark., 22-27.
Dickinson, Rube—Orph., Lima, O.
Dierckx Bros.—Crystal, Milwaukee, Wis.
Dillon Bros.—Alhambra, N. Y. C.
Dixon, Bowers and Dixon—Bennett's, Ottawa, Can.
DOHERTY SISTERS—Chase's, Washington, Colonial, N. Y. C., 22-27.
Don, Emma—Forrester's, London, 15-20, Surry 22-27, Saddler's Wells March 1-6.
Donley and Salea—Proctor's, Albany, N. Y., Keith's, Providence, R. I., 22-27.
Du Ball Brothers—O. H., Wheeling, W. Va.
Dubois—Keith's, Providence, R. I.
Dunbar and Fisher—Maj., Waterloo, Ia.
Dunlap and McCormack—Orph., St. Paul, Minn.
Duncan, A. O.—Orph., Omaha, Neb., Orph., Minneapolis, Minn., 22-27.
Dupille, Ernest A.—Hippodrome, Huntington, W. Va., Orph., Chillicothe, O., 22-27.
Dupree, Fred—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 22-27.
Eckert, T. W., and Emma Berg—Orph., Easton, Pa., Armory, Binghamton, N. Y., 22-27.
Eckhoff and Gordon—Bijou, Decatur, Ill.
Edwards' Blondie Typewriters—Maj., Chgo.
Edwards' School Boys and Girls—Orph., Salt Lake City, U.
El Cota—Keith's, Providence, R. I.
Eldrid, Gordon—Poli's, Springfield, Mass.
Elite Musical Four—American, N. Y. C.
Elkas, Helen—Atlantic Garden, N. Y. C.
Ellsworth and Lindon—Grand, Bellingham, Wash., Orph., Vancouver, B. C., 22-27.
Ely, J. Frank—Proctor's, Albany, N. Y., Empire, Hoboken, N. J., 22-27.
Emmett, Mr. and Mrs. Hugh J.—Bennett's, Montreal, Can., Keith's, Portland, Me., 22-27.
Emmett, Grace—Maj., Chgo., Maj., Milwaukee, Wis., 22-27.
Empire City Quartette—Colonial, N. Y. C.
Empire Comedy Four—Poli's, Bridgeport, Conn.
Emeralda—Columbia, Cincinnati, O.
Emeralda Sisters—Olympic, Kiel 1-28.
Esmond, Fitzs—Marion, Marion, O.
Evans and Wesley—Family, Chester, Pa., 18-20.
Evers, George H.—Maj., Dallas, Tex.
Exposition Four—Hathaway's, New Bedford, Mass.
Fadettes' Orchestra—Maj., Chgo.
Fantons, Three—Pantages', Tacoma, Wash.
Fanto Trio—Orph., Boston, Mass.
Felix and Barry—Grand, Pittsburgh.
Felix and Caire—American, N. Y. C.
Fentelle and Carr—Orph., Allentown, Pa.
Fernandez, Bijou, and W. L. Abingdon—Orph., Bklyn.
Fiddler and Shelton—Bennett's, Hamilton, Can.
Fields, Harry W.—Orph., Allentown, Pa.
FIELDS, W. C.—K. and P. 125th St., N. Y. C.
Finley and Burke—Orph., Harrisburg, Pa., Keith's, Phila., 22-27.
FISHER, MR. AND MRS. PERKINS—Shea's, Toronto, Can.
Flemen and Roth—Maj., Houston, Tex.
Fletcher, Chas. Leonard—Poli's, Bridgeport, Conn., Poli's, Springfield, Mass., 22-27.
Floyd and Mack—Haymarket, Chgo.
Flynn, Earl—Maj., Chgo.
Fogerty, Frank—Hammerstein's, N. Y. C.
Forbes, Mr. and Mrs. Arthur—Orph., Boston, Mass.
Fords, Four—Keith's, Boston, Mass.
Franklins, Four, and Mlle. De Dio—Grand, Portland, Ore.
Frankonet, Emilie—Lincoln Sq., N. Y. C.
Fredo, George—Columbia, St. Louis.
Freeman, Maurice—Poli's, New Haven, Conn.
Frey Trio—Maj., Ft. Worth, Tex.
Gabriel, Kid—Pantages', Vancouver, B. C., Pantages', Tacoma, Wash., 22-27.
Gaines and Brown—Atlantic Garden, N. Y. C.
Gallotti's Monkeys—Lyric, Alton, Ill.
Gallimore, Arthur, Trio—Warrington, Eng., 15-20, Tivoli, Grimsby, 22-27, Barrisford's, Newcastle, March 1-6, Barrisford's, Leeds, 8-13.
Garden City Trio—Family, Superior, Wis.
Gardner, Jack—Orph., Kansas City, Mo.
Gartelle Brothers—Bennett's, Montreal, Can.
Gardner and Stoddard—Orph., Boston, Mass., Lyric, Newark, N. J., 22-27.
Gennaro and His Band—Columbia, Cincinnati, O., Mary Anderson, Louisville, Ky., 22-27.
Georgia Campers—Fulton, Bklyn.
Gibson Girl Revue—Colonial, N. Y. C.
Glias, Allie—Grand, Syracuse, N. Y.
Gilfoil, Harry—Orph., Bklyn.
Gilkey, Ethel—Maj., Little Rock, Ark.
Gilroy, Haynes and Montgomery—Orph., Reading, Pa.
Glose, Augusta—Orph., New Orleans, La.
Goyt Trio—Fulton, Bklyn.
Gordon and Marx—Orph., Sioux City, Ia.
Gordons, The—Chase's, Washington.
Grais, Herr—Keith's, Providence, R. I.
Grant, Alf.—Chase's, Washington.
Grant, Bert and Bertha—Keith's, Portland, Me.
Grant, Sidney—American, Chgo.
Grassys, The—Olympic, Chgo.
Gray and Graham—Orph., Spokane, Wash.
Greenway, Hy.—Proctor's, Troy, N. Y.
Grimm and Satchell—Empire, Laramie, Wyo., Empire, Colorado Springs, Colo., 22-27.
Harding and Ah Sid—Orph., Boston, Mass.
Harmon Trio—Richmond, Ind., and Middletown, O., Muncie, Ind., 22-27.
Harris, Charley—Maj., Galveston, Tex.
Harvey, Hale—Howard, Boston, Mass.
Harvey, W. S.—Lyric, Newark, N. J.
Harveys, Three—Orph., Oakland, Cal.
Hathaway, Belle—Columbia, Cincinnati, O.
Hathaway and Siegel—Maj., Des Moines, Ia.
Hawkins, Jack—Maj., Chgo.
Hawley, E. F.—Proctor's, Albany, N. Y., Keith's, Phila., 22-27.
Hayes and Hayes—Howard, Boston, Mass.
Hayes and Mabie—Family, Chester, Pa., 18-20.
Hazard, Grace—American, Chgo.
Hearn and Butler—Keith's, Phila.
Helena, Edith—Fulton, Bklyn.
Herne, Julie—Orph., Los Angeles, Cal.
Herron, Bertie—Keith's, Phila.
Hertzog Sisters—American, N. Y. C.
Hickman Bros.—Poli's, Hartford, Conn.
Hill, Cherry and Hill—Hippodrome, Cleveland, O.
Hill, Christine—Haymarket, Chgo.
Hill and Ackerman—Family, Fargo, N. D.
Hill and Whitaker—Poli's, Wilkes-Barre, Pa.
Hillyers, Three—Orph., Pensacola, Fla., Dixie, Jackson, Miss., 22-27.
Hite, Mabel, and Mike Donlin—Proctor's, Newark, N. J., Keith's, Phila., 22-27.
Hobson, Irene, and Charles Deland—Hudson, Union Hill, N. J., Colonial, Lawrence, Mass., 22-27.
Hodge, Raki Henry—Armory, Binghamton, N. Y., Mohawk, Schenectady, 22-27.
Hoerlein, Lillian—Wintergarten, Berlin, Mar. 1-30.
Hoffman's Cyclists—Bijou, La Crosse, Wis.
Holdsworths, The—Orph., Lafayette, Ind., 22-27.
Holland and Wash—Shepherd's Bush, London, Eng., Broadway, Middlesex, O., 25-28, Phillips, Middleport, Ind., 25-27.

(Continued on page 18.)

THE MOVING PICTURE FIELD

REVIEWS OF NEW FILMS.

NEW MOVING PICTURES SEEN AT LICENSED HOUSES LAST WEEK.

A Number of Good Ones and a Few Not so Good—Biograph, Edison, Kalem and Selig Lead in Feature Qualities—Subject in Honor of Edgar Allan Poe.

Edgar Allan Poe (Biograph).—With fine discrimination the Biograph players have succeeded in this picture in expressing in a few brief scenes the tragedy of Poe's life. It does not pretend to be historically correct in detail, but there can be little doubt that the poet's gentle character and his deep love for his invalid wife are correctly shown. The picture represents Poe and his wife living in poverty, she an invalid and he unable to sell the work of his brain. He takes his coat off, and throws it over her to keep her warm, but there is no money for medicine or food. In his despair he sees a raven, or the image of one, suddenly perched on a bust over the door, and he sits down to write as if inspired. At this point we could wish there had been less of the actor and more of the poet in the characterization. Poe is made to write "The Raven," stage style, four or five scratches of a pen across a sheet of paper and the thing is done. We feel sure it would have been much stronger to have shown Poe writing in a reasonable way and ending the scene with him at work on the poem. The rest of the story could have followed then, without violence to our sense of consistency. Having written "The Raven," Poe is next seen seeking a purchaser. Twice he fails, but at last sells it for a small sum, and hastens to his sick wife with the supplies he has been able to purchase; but, alas! too late. The idol of his life is dead. While this climax is a departure from the facts it enables the picture to correctly emphasize in a single circumstance the sorrow of Poe's life. The scenic arrangements of the picture are especially good, and the character of Poe is admirably done, except in the particular noted above.

A Wreath in Time (Biograph).—This is a very clever comedy film, even if it does remind us in some particulars of a certain vaudeville sketch. A married man enticed out for a night with the boys sends a note to his wife that he has been called out of town, and has left on the Eagle Express. While he is in the midst of his pleasures, the wife reads in a paper the startling news that the Eagle Express has been wrecked and all on board killed. She orders a wreath for the dear departed, and prepares to mourn, when the gentleman, somewhat the worse for his night of pleasure, walks into the house. The wife tells him of the wreck, and he at once adopts the story to account for his appearance, declaring that he was the only survivor. A second edition of the newspaper upsets this yarn, by stating that the wreck story was a mistake, and the wife at last realizes that her husband has been deceiving her. The wreath arrives just in time to restore harmony. The farce is smartly acted and is genuinely amusing.

Les Ricochets (Pathe).—This film shows views of a peculiar style of motor boats that are breaking all records. The boats have flat bottoms and skim over the water at marvelous speed. The film is very interesting.

Women Chauffeurs (Pathe).—There is no plot to this comic, merely a series of exciting scenes showing a woman chauffeur on her first trip. The collisions she has with other vehicles, with people on ladders and on scaffolds and, of course, with the man carrying the crockery and the woman with the baby carriage, cause much laughter.

Buster's Revenge (Pathe).—Buster is a dog in this case, and he goes marketing with his mistress, who leaves him in charge of her purse and her purchases. Along comes a tramp and steals the property, but the dog follows and after a long chase overtakes him and assists in his arrest. Pictures showing dog intelligence are always popular, but that is all this film has to recommend it.

No. 5874 (Lubin).—The Lubin company has given us another capital dramatic subject in this picture—carefully acted and clearly pictured, except at the end. There is only one other fault to find with it and that is the cheap painted scenery that is used in nearly all the scenes. When some of the other film makers are using real walls and woodwork for interiors, the Lubin company's painted canvas becomes all the more conspicuous. The story is that of a hard drinking workman whose wife falls, accidentally, and dies. It has the appearance of murder and he is convicted, serving a long term in prison. In the meantime his little daughter is raised in an institution, marries and has a child. This child, a girl, is saved from being killed by an automobile by her grandfather, who has been released from prison. We don't quite understand how he finally gets into his daughter's house, but he gets there and the child recognizes him as her protector.

The Stolen Child (Vitagraph).—While this picture is crude and hasty in construction, it is nevertheless interesting and readable. A little girl is stolen by gypsies, and grows up with them, having a gypsy boy for companion, who protects her and later loves her. Another gypsy covets her, and the youth wounds him, so that the camp is no longer safe for himself and the girl. So they start away together, followed by one of the women of the tribe, probably the youth's mother, who reveals to the girl the secret of her parentage, and conducts her to her rightful home. Here she is received with joy, and the youth is invited into the house with her, while the gypsy woman goes sadly back to the camp. We would have liked to know more about how the young gypsy fares with the parents, but the Vitagraph people did not think it important enough to tell us, so we are obliged to worry along without the information.

A Clever Trick. (Vitagraph).—We find this picture billed as dramatic, but we are inclined to believe it was originally intended for comedy. At least it would have made good comedy if properly played with that end in view. One thing, certain, it is not good drama. Two crooks (we don't know they are crooks at first) plan to rob a house. They obtain entrance by pretending they are selling curios. One of the pair simulates a fit and while the man of the house goes for a doctor, the two crooks admit their gang and clean out the whole establishment. This situation, made the most of, should have been good for many laughs. As it is, we don't know exactly whether to laugh or cry.

The Miner's Will (Gaumont) (Kleine).—It is difficult to follow this story, and the bulletin furnished by Mr. Kleine fails to assist us. All we can make out is that somebody finds a miner's will, describing where gold is to be found, and two young men start out in quest of it. They sail away in a steamship, dig for gold amidst picturesque rocks, and apparently find it. Then they go back to civilization and an old man and a girl are made happy. We look upon the film as practically wasted, so far as dramatic interest is concerned.

A Sportive Puppet (Gaumont) (Kleine).—This is a trick picture, showing the operations of a few toys, that apparently move and jump about. It is not very ingeniously managed, and so many better pictures of the same class have been shown in the past that it fails to please as much as it might have done otherwise.

A Bachelor's Supper (Edison).—A very clever idea is weakened by the exaggerated overacting of the principal character, and by the unnatural manner in which the story is worked out. An old bachelor on a winter night has a table spread for a number of imaginary guests. Then he conjures up in his mind all his old sweethearts, drinks a toast to them, sits down by his fireside, and dies. How much more effective it would have been if the table had been set naturally for living guests, who were kept away by the weather. Then, in his revery, he could have seen the chairs filled by visions of departed friends of the long ago, and the story would have been convincing. And, by the way, is there no means by which the fireplace in an Edison picture can be made to look like anything but a black and dismal hole? The fireplace in this picture makes us shiver.

Charlotte Corday (Pathe).—A beautifully colored film tells the historical story of Charlotte Corday's murder of Marat in his bath, and her trial and execution. The acting is consistent, and the scenic backgrounds are in perfect harmony with the subject. The murder scene, with the blood showing on Marat's body, and scene of the execution might have been toned down a bit in the interest of the fastidious.

Adventures of a Bag of Coal (Pathe).—A boy gets into a bag of coal, and is carried by a man through the streets to the boy's home, where the bag's contents are dumped into the coal bin. The picture is only mildly amusing.

Educated Abroad (Essanay).—There is a desperate attempt in this picture to produce a funny farce, but the results are not at all commensurate with the effort. The acting is strained, the story is far from clever, and it is mixed up with so much silly, irrelevant matter that it produces little laughter. An American young man is educated in England, and when he returns home he brings an English bod with him. Both appear as flops. Two vaudeville men see them, and decide to burlesque them. They do so, and the flops see the act from a box. Then there is a boxing match and suppers at a restaurant that mean nothing. Finally the flops reform, and papa takes them into business partnership. It is all very amateurish and dismal. The Essanay people are capable of much better stuff.

Tragical Likeness (Urban) (Kleine).—Two men that look alike, possibly twins, are drinking when one of them sees a man with a bag of gold and follows and robs him. In the meantime the other twin has been asleep, and the robbed man returns and accuses him of the crime. Fortunately a little girl saw the robbery, clears the innocent man, and leads the crowd to the criminal, who to escape jumps over a cliff, presumably to his death. The scenes in the picture are beautiful seashore views, and the acting is fairly good.

Following Mother's Footsteps (Urban) (Kleine).—This is an amusing picture, not as ingenious in the incidents described as we would like, but having for a basis a clever idea. Two children, a boy and a girl, set out to do as mother does, washing, cooking, ironing, and finally the little girl in the night goes through her little playmate's pockets while he is asleep. The children's acting would have been more effective, if they could have kept their eyes off of the camera.

Tragic Love (Biograph).—There is a very strong plot in this story, not new in the drama, but new, so far as we know, in motion pictures. A husband who has been treating his wife brutally is murdered by a burglar. A young man who has been sympathizing with the wife and who has been dragged in a barroom, wanders to the scene of the murder in a dazed condition, picks up the revolver and comes to his senses with the weapon in his hand. He believes he is the murderer and so does the wife. So he makes his escape to another city. But the real murderer on his deathbed confesses, the young man reads the confession in the papers and returns to the woman he loves. We believe this story would have been more convincingly constructed if the young man had not been obliged to wander all the way from the saloon to the home of the murdered man in order to get to the scene of the murder while he was still in a dazed condition. The acting is well done and the scenes are set with great attention to detail. Indeed, in this last respect the Biograph Company is entitled to strong commendation for all recent productions. They are giving us interiors fitted up completely as they should be—wall paper on the walls, furniture in keeping with the circumstances of the story and all the little items of ornament or daily use that would naturally be found in the rooms they are seeking to present.

The King of the Ring (Selig).—The Selig Company has gained the reputation of producing big things in the moving picture line, and while subjects from this studio frequently are defective and deserving of criticism in one or more particulars, there is almost always some big feature to lift each film above the ordinary. Enterprise like this has a tendency to disarm criticism, if indeed it does not blind our eyes to such defects as may exist. But an honest effort to point out possibilities for improvement should not be abandoned on that account. Indeed, we should be all the more earnest in carefully reviewing a film that gives evidence of commendable ambition on the part of the maker. All this is apropos of a complaint that has come to our ears that THE MIRROR has at different times criticised too severely pictures that have proven popular with the public—not Selig pictures particularly, but films of different makers. THE MIRROR'S sole ambition in these reviews is to aid, as it may, in the artistic improvement of film production. The King of the Ring is an excellent text for the foregoing remarks. It has a big, spectacular feature in the prizefight scene, well and realistically carried out, but it also presents defects in construction and dramatic management that ought not to go unmentioned. The story opens at a college in a disconnected sort of way that fails to interest us in the story. An athletic student loves a "co-ed." He is expelled from college for laxity in studies and for this is disowned by his father. Then his father falls into financial difficulties, but the youth saves him by winning a prize of $25,000 and defeating the champion pugilist in three rounds. The story would have been more effectively told if less prominence had been given to the details of college life and more to the family troubles which made it necessary for the youth to win the fight.

The Bank Messenger (Lubin).—This picture in plot very much resembles one produced by the Essanay Company not long ago, although it is differently worked out. A young man who has fallen into gambling habits and whose father has refused him further money, holds up a bank messenger in his room; chloroforms him and disguises himself to represent the messenger and then presents himself at the bank window, receiving the money and securities intended for transmission to some other bank. He is detected by a marked towel which he had carried with him to the messenger's room. Despite the improbability of the events and certain inconsistencies, such as the youth finding in the messenger's room false whiskers with which to disguise himself, we find the picture interesting.

A Secret (Lubin).—This picture has little to it and appears to end at the point where it should commence to be interesting. One town gossip tells another some secret and the two proceed to the home of a third, who in turn visits a fourth and so on until several gossipy ladies are seated around a tea table discussing the scandal, whatever it is. There the film ends, and the secret is one that we are not allowed to know. The joke appears to be on the spectators.

The High Diver (Kalem).—The dramatic interest in The High Diver does not develop until the picture is more than half way through and during a greater part of the early scenes we are wondering what the characters are trying to get at. But once the story is commenced it becomes sufficiently interesting to command close attention. However, there is an instructive feature in some of the first scenes that more than compensates for the lack of dramatic story. We are shown the ostriches in large number and the manner in which they are handled and reared. The ostrich farm appears to be also an amusement resort where admission is charged, and here the "high diver" presents himself as an added attraction. We see him perform his act, diving from a high elevation into a tank of water. At night the employees and proprietor go home, leaving the day's receipts in the box office. Two crooks rob the box office at night and the next day the girl cashier is discharged and in despair tries to drown herself, but the high diver plunges in after her and saves her. Then he overhears the crooks talking of their robbery and in an exciting scene he captures them and recovers the money. The girl is reinstated and the high diver is rewarded by winning her love.

Bess and Her Goose (Pathe).—Bess is a peasant girl who takes a goose in a basket to town. She wanders about falling into various awkward predicaments that are not very amusing and lands in jail, where her parents find her. The picture is pointless.

The Laplanders (Pathe).—This is an exceedingly interesting and instructive series of views in Lapland, showing the natives and herds of reindeer.

The Saleslady's Matinee Idol (Edison).—Parts of this picture bubble over with excellent comedy, but the producers do not appear to have realized the full value of the best scenes—at least they have failed to make the most of them and have introduced other scenes that are either confusing or inconsistent. A New York melodrama manager, possibly Al. Woods, hires a champion pugilist to star in a new "thriller." The manager's office is shown with a long haired dramatist at work on plays while you wait. Later the saleslady reads the billing and determines to go. We see her seated in the balcony when the curtain goes up. Then we are shown a scene from the "thriller," but we do not know it is a scene from the play, as we see no sign of arch or footlights. Dastardly deeds are being performed but the pugilist hero smashes his way in and rescues the girl. Then we are shown the balcony, with the audience, including the girl, exhibiting by their faces and action their interest in the play. Another climax of the play follows, and this is a capital burlesque on the lurid melodrama. We recognise the stage this time, and see the "heavy" bind the heroine to the railroad track, but again the pugilist jumps in, scatters the scoundrels right and left and rescues the girl just in the "lightning express," a car and an engine, made of scenery, bump their way across the stage. Another view of the balcony is now presented and to understand the conduct of the audience we are obliged to imagine that they are witnessing the railroad scene previously exhibited. Here is where skill in preparing the film for exhibition would have made this picture a model of its kind. If short scenes had alternated back and forth between the stage and the balcony, showing the progress on the stage and the effect on the balcony audience concurrently, the effect would have been greatly increased. The matinee idol, who appears to have been one of the actors in the play, not the pugilist, is next seen in the department store where the shoppers dissect the bargain counter to admire him. The last scenes are weak because they are not consistent. The girl, at home, bundles up her washing and goes out to hunt a washerwoman. She finds one and it is the actor's wife, a husky woman, at work over a tub, while the actor lounges around in his shirt sleeves. The disgusted girl goes away and the actor's wife shoves him over into the tub of water, a sad, slap-stick ending for a picture that is otherwise so humorous.

Ambassador's Dispatch Box (Gaumont) (Kleine).—This picture is probably a very good comedy in France, and to well read people in America it is full of humorous meaning, but to the average moving picture spectator, it goes over his head, and the fine points of the story are lost. More explicit sub-titles, in good English, would have remedied much of this defect. The story is based on the misconstruction placed by a reporter on a note written by a foreign ambassador concerning a suit of clothes. The reporter causes publication of rumors of war, which create a panic until the truth comes out, and confidence is restored.

Jones Bought a Phonograph (Gaumont) (Kleine).—This is a trick picture, showing the fanciful effect of a phonograph which a man starts playing in his parlor. The music that is ground out causes the furniture to dance in various amusing ways.

An Irish Hero (Vitagraph).—This picture would have been much stronger in dramatic effect if the acting had been performed with more deliberation and less haste. It is a fault that we have frequently noted in Vitagraph pictures. Events in Vitagraph subjects too often transpire with startling speed. Everybody appears to be in a hurry. This is probably due to the work of the photographer who handles the camera in making the pictures, although the operator in running the projecting machine in a theatre is sometimes to blame for the impression conveyed. Fast work is of value in certain scenes, but there should be wise discrimination in the use of this photographic trick. The Irish hero is a Fenian, who escapes from Australia, and returns to Ireland. An informer discovers him at the home of his relatives, and he is arrested, but escapes from prison and is about to get away on a boat when he is again taken. In the meantime, news of a general pardon of the Fenians has been received by the authorities and for a time suppressed, but the order is at last revealed at the critical time when the fugitive is about to be returned to prison.

Lost in a Folding Bed (Vitagraph).—Good excuse is offered in this picture for a comedy chase after a man carrying a bag which is supposed to contain a lost boy, but which in reality contains a dog. The man has previously engaged a room at a lodging house. There is a folding bed in the room, and the landlady's child gets himself made prisoner in it. The new boarder is hired by a stranger to dispose of a dog in a bag, and he starts away with it, just as the landlady discovers the loss of her boy. The chase follows.

Leading the Cops a Chase (Pathe).—There is no connected story in this picture, but a number of more or less amusing scenes, showing what a messenger boy saw through the different keyholes in an apartment house, followed by the arrest of two coiners.

PATENTS COMPANY BUSY.

Has Big Force of Stenographers at Work in New Offices—Important Bulletin Issued

The Motion Picture Patents Company moved into its new offices, 80 Fifth Avenue, sixteenth floor, Monday, and has fifteen stenographers busily engaged in handling correspondence with the moving picture exhibitors of the country, who have applied for exhibitors' licenses. No accurate figures showing the number of licenses issued have been given out, but it is said that from 75 to 90 per cent. of the houses showing moving pictures are licensed. Investigation shows that in New York the percentage of licensed theatres is high, but independent opposition in Philadelphia and Chicago has proven stronger than in other parts of the country, although not nearly as strong, officials of the licensed exchanges assert as is claimed by the Independents.

The Patents Company on Monday sent out its first bulletin to licensed exhibitors, as it is of interest to all motion picture showmen. We reproduce it substantially.

Patents Company Bulletin.

"To Licensed Exhibitors:

"Your application for a license has been acted upon favorably, and a license certificate, if you have not already received it, should reach you within a few days. This certificate should be displayed in a prominent place in your theatre.

"We beg to call your attention to the following provisions of your license: (1) Only licensed exhibitors may show licensed film. (2) Licensed exhibitors must not show unlicensed film.

"Should you find your business subjected to unfair competition by unlicensed exhibitors showing licensed films or by licensed exhibitors showing unlicensed film, if you will report the facts to us we will take immediate action to stop the practice.

"In order to properly protect our licensees we need information. We ask you to fill out and send us by return mail the data called for on the accompanying slip regarding your own theatre and the other theatres near you.

"It has been impossible during the first ten days that the Patents Company has been in business to keep up with and answer the heavy mails which have come to us from exhibitors all over the country, but we will shortly be so organized at our new headquarters, 80 Fifth Avenue, New York city, that every communication can be promptly taken care of.

"The following illustrates the manner in which we intend to serve the interests of our licensees throughout the entire country. It was reported to us that on a recent date a picture was shown in a theatre in Fort Worth, Texas, ahead of the release day. The following correspondence is self-explanatory:

"New York, Feb. 9, 1909.

"Mr. J. M. Vincent, Grand Theatre, Main Street, Fort Worth, Texas:

"What was the name of exchange who furnished Daddy and the Girls to your theatre Jan. 30?

"MOTION PICTURES PATENTS COMPANY."

"Fort Worth, Texas, February 9, 1909.

"Motion Picture Patents Company, 10 Fifth Avenue, New York city:

"Daddy and Girls furnished by Monarch Film Exchange, Oklahoma City.

"J. M. VINCENT."

"New York, February 10, 1909.

"Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.:

"Your film, Daddy and the Girls, which was shown by Vincent Grand Theatre, Fort Worth, Texas, Jan. 30, was released 8 A. M. Feb. 1. Film received by you from the manufacturers must not be handled, forwarded, shown or allowed to leave your film room until 8 A. M. of release day. This rule of the Patents Company will be rigidly enforced.

"MOTION PICTURE PATENTS COMPANY."

"Oklahoma City, Okla., Feb. 10, 1909.

"Motion Picture Patents Company, 10 Fifth Avenue, New York city:

"Telegram received. No films will leave our office hereafter until time of release.

"MONARCH FILM EXCHANGE."

"Within a reasonable time we expect to become so well informed regarding the details of the moving picture business in every community that we can be of great assistance to our licensees in correcting many of the abuses which have heretofore interfered with the prosperity of their theatres. We cordially invite communications from our licensees at all times.

Yours very truly,

"MOTION PICTURE PATENTS COMPANY."

The report asked for in the above bulletin calls for information regarding moving picture theatres in operation in the vicinity of the theatre making the report.

VAUDEVILLE IN PICTURE HOUSES.

Very fair vaudeville has been the rule at the Unique, Fourteenth Street, for some time past. The bill at the close of last week included Copeland and Jones, a colored team; Harry Cole, billed as a cowboy Indian from Carlisle School; Carter and Vincent in a novelty act, and Murphy and Palmer, comedy.

At the Dewey last week a team billed as Willie Lewis and Josephine Murray, which are said to be names assumed by them for this engagement, appeared for the full week, and gave excellent satisfaction in imitations. They opened with impersonations of George Cohan and Bessie McCoy, and followed with Harry Lauder, Montgomery and Stone, and Williams and Walker. Pearson and Garfield did a neat singing, dancing and talking turn, which would have been much improved by more snappy songs. They close in full dress suits. Wilma Wood sang and talked, her stories being too much of the risque character. Other acts during the week were: Anita Julina, Ella Jones, Glenna Glenella, Lester and Martin, and Miss Leslie.

At the Fourteenth Street Comedy Theatre the bill last week was: Collins and Carroll in blackface comedy, James Barron in Irish comedy, and Georgia Thomas, character singer.

The Alabama Comedy Four, a colored quartette, was a great hit at the New Star last week. They are at the Gotham this week.

The Fair, Fourteenth Street, had Alta Nikio, who is a better dancer than a singer; Billie Rankin in Dutch comedy musical act, and Babie Lowrie, already mentioned in a previous issue of THE MIRROR.

At the Manhattan last week the feature of the bill was an acrobatic act by Kramer and Schoeck, preceded by a short lecture and demonstration on physical culture by Kramer, who displays a remarkable development of chest and arms. If he would be a little less vain in his posing and would learn a short lecture covering the ideas he advances, but worded in correct English, his act would be a high-class novelty. Irving Roth did an Italian character turn fairly well, but should get a new song in place of "Wap." Miss Washburn, songs, and Miss Schkolnick, violoncello, completed the bill.

The Dramatic Mirror

Special Spring Number

To be issued early in April will contain

Extra Moving Picture Features

Illustrations and articles of interest and value in this field, in addition to the regular moving picture news and reviews. Advertising space may now be reserved.

NEW YORK INDEPENDENTS.

A Meeting Held Monday in the Interest of the New International Company.

Independent moving picture interests in New York were rounded up at a meeting held in the Orpheum, Third Avenue, near Eleventh Street, Monday noon, Feb. 15, called by representatives of the new International Projecting and Producing Company of Chicago, mentioned in last week's MIRROR. Secretary Streyckmans, of the International, had come on from Chicago, and Will G. Barker, of London, representing the Warwick Trading Company, English film makers, and Mr. Raleigh, of Raleigh and Roberts, French film makers, had arrived on the "Lusitania" from Europe. The International Company had also just constituted A. L. Harston, a New York film renter, Eastern representative, and it was for the purpose of telling New York exhibitors what the International Company would be able to do in the way of supplying a sufficient service of new pictures that the meeting was called.

There were about fifty persons present, including reporters, independent exchange men and exhibitors. Mr. Streyckmans presided, and called on Mr. Barker to enlighten those present.

Mr. Barker told of the large quantity of film now being produced in Europe, declaring that it included a great deal of feature stuff and was produced by twenty-seven independent European manufacturers, five of whom are Italian, five French, eight English, two German and seven smaller concerns. He asserted that the "trust," as he called the Patents Company, is already beaten and that nine manufacturers could not hope to compete with twenty-seven.

Mr. Streyckmans stated that there were from thirty-five to forty-five reels of sample foreign films now in New York and as soon as they could be taken through the Custom House the samples would be exhibited at some convenient place where managers and rental agents could see them and place their orders for copies to be shipped by first steamer from Europe. It was the purpose of his company, he said, to have similar exhibitions in Chicago, Boston, Philadelphia, Pittsburgh and other centers, and to follow this custom up in the future, giving exhibitors a chance to see samples of all pictures before they placed their orders.

Speaking of conditions in Chicago, Mr. Streyckmans said that out of 375 exhibitors in that city, 250 are independent, and are only waiting for the arrival of International importations. He asserted that the licensed exchanges in Chicago are doing practically no business, and that the same condition prevailed in St. Louis and other centres.

Some one asked how it was in New York, and Mr. Harston replied that if the New York exhibitors knew of the independent supply that would soon be available they would all be Independent.

Mr. Harston criticised licensed films for showing murders, crime and indecent pictures, and said it would be the aim of the new company to issue only clean subjects.

At the request of Mr. Streyckmans, a motion was adopted to prepare resolutions apposing any increase of import duty on films, the allegation being made that the Patents Company is endeavoring to have Congress raise the duty to hamper importations. The resolution follows:

"It is hereby Resolved, That we, exhibitors affiliated with the International Projecting and Producing Company, in convention assembled, this 15th day of February, 1909, do unanimously protest against the proposal now before the Congress of the United States to increase the import duty on films shipped into this country from other countries, especially from Europe.

"We believe the proposal for an increase in the import duty on films is made in the interest of a group of men seeking to control and monopolize the moving picture industry of the United States.

"Resolved, That a copy of this minute be sent to the President of the United States and to the Chairman of the Ways and Means Committee of Congress now in session."

At the conclusion of the meeting, Mr. Oss, of the Great Northern Film Company, announced that his company had 100,000 feet of good films on the way here; that they are now issuing two reels per week and would soon increase to three reels. He said he was in sympathy with all independent movements and would be glad to show samples of Great Northern films at the exhibition which Mr. Harston proposed to hold.

Mr. Bauerdorf of the Film Import and Trading Company, promised also to have samples to show.

Gaumont, of the Gaumont Company, Paris, also arrived on the Lusitania, it is said, but he did not appear at the meeting.

PRAISE FOR THE "MIRROR."

Moving Picture Readers Write in Warm Praise on the Moving Picture Department.

THE MIRROR has received many flattering communications from its moving picture readers, testifying to the esteem in which this department of the paper is held in the moving picture field. We quote from recent letters of this class:

William E. Tague, manager of Dreamland, Oswego, N. Y., writes: "I have received every copy of THE MIRROR for the past two years, and I will continue to do so as long as the moving picture department is as interesting as it is."

William Smith, proprietor of the Bijou, Bridgeport, Conn., writes: "I am a constant reader of your valuable paper, getting it from our newsdealer here. The strides you are making is of such value to the moving picture people that it should be recognized and appreciated by every owner and manager. It not only gives the moving picture manager an insight into his own business, but also the theatrical field in general."

James Clancy, manager of the Bijou Dream, New Haven, Conn., writes: "I take this liberty of congratulating you on your page now devoted to moving pictures. It is a great assistance to one who is looking for information, and I hope that the proposition for you is but in its infancy, and will grow the same as the moving pictures have become a factor in the amusement line."

Another letter received recently is an eloquent argument why THE MIRROR should be used to a greater extent as an advertising medium by moving picture men. It is true, as THE MIRROR'S advertising columns will show, that this paper's value is becoming more and more generally recognized in the moving picture field, but there are still many firms and companies that have not yet awakened to the fact that THE MIRROR has a reading public of its own, not covered by any other amusement publication, as this letter will show:

ELWOOD, IND., Jan. 15, 1909.

To the Editor of The Dramatic Mirror:

Will you please furnish the address of the ... company. I have tried to find the advertisement of this company in your paper, as I reasoned that a company receiving such favorable mention in your news columns would surely advertise in your paper. If you will furnish the information it will be greatly appreciated by

Yours truly,

R. J. WANAN,

Manager the Majestic Moving Picture Theatre.

SOME OF THE NEW FILMS.

On the Warpath is a thrilling Indian picture, to be leased this week by the Selig Company.

The next feature film by the Vitagraph Company will be issued Feb. 27, and will be a religious subject called Saul and David.

The Kalem Company's issue of this week is of a sporting nature, showing rooster fighting in the South and the Making of a Champion, for which the sparring partner of the champion pugilist, Johnson, posed for.

MOVING PICTURES RECOGNIZED.

Press and Public Are Commencing to Appreciate Picture Shows at Their Value.

The general press and public is gradually awakening to a saner and more sober view of motion pictures as an institution. The following editorial from the widely circulated Philadelphia "Saturday Post" is closely in accord with sentiments previously expressed by THE MIRROR:

"The nickelodeon has achieved an amazing popularity, derived largely from the indigent. You seldom see an automobile at the door or a person in evening dress among the audience. Being essentially an amusement of the poor, it naturally attracts the agitated attention of those who believe, on general principles, that the morals and taste of the lowly always need looking after. They would uplift and purify the picture show until it possesses those educational, ethical and aesthetic values which are so conspicuous in the dramatic entertainments that are patronized by the well-to-do and cultured.

"To the question, rife in several cities, what to do with the nickel theatres, the proper answer is very simple—to wit, give them better ventilation. In the main the shows are perfectly moral now. Almost always the villain dies in an exemplary and painful manner. Generally, also, they are in good taste. The standard may not be the highest; but it is as healthy as that of the boy who desired that only the "fightingest parts" of the Bible be read to him.

"There's seldom anything the matter with anybody's taste until somebody else begins to tinker with it. Bad taste is almost always a laboriously acquired and carefully cultivated possession. The critics mean, simply, that the pictures are not what they would choose—the chances being, about as the ratio of the numbers, that what the critics chose would be no better in any essential value."

The Committee on Cheap Amusements of the People's Institute of New York, in a recent statement advocating careful supervision of moving picture show houses, goes on to say: "There is no other form of amusement at prices sufficiently low which meets the amusement needs of the workingman's or immigrant's entire family. The possibility of cheap, wholesome, dramatic amusement for the people is involved in the moving picture problem. Let us remember this in our efforts at reform."

The Association of Neighborhood Workers of New York, in a statement signed by Henry Moscowits, Michael M. Davis, Jr., John Collier, Dr. Jane E. Robbins, and Howard Bradstreet, says the very fact that the cheap amusement halls have spread so rapidly illustrates the fact that a rational solution of the matter cannot be reached without regarding their place in the lives of the people and their relation to other amusement offered the public. In the rapid development of the moving picture shows, the committee says, it is against human nature that all should be of a high grade or presented in halls both safe and sanitary. The authorities should regulate the moving picture shows instead of exterminating them. In the absence of amusement places of a good character the committee fears that many persons are in danger of being driven to vicious recreation.

This sort of quotations could be extended indefinitely, showing that the picture show is at last assuming a recognized position in the amusements of the people.

THE HUMOROUS SIDE.

Two Interesting Incidents that Occurred at Gane's Manhattan Theatre.

Manager Gane of the Manhattan Theatre, now devoted to moving pictures and vaudeville, has a sign over the entrance to the theatre reading: "Gane's Moving Pictures." One day recently he was standing near the ticket office when he noticed among the crowd passing out a big, athletic fellow, who was angrily complaining to his neighbors that he had been outrageously swindled. Always on the alert for any possible misunderstanding that might affect the reputation of the house, Mr. Gane accosted the stranger and asked him what was the trouble.

"Trouble?" repeated the grumbler. "It's a bunco game. That's what it is. I've been sitting in there for three hours and there wasn't any fight at all."

"Fight, of course not," replied the manager. "This is a respectable theatre, I'll have you understand."

"I'm not talking about your respectability," retorted the stranger. "I'm talking about the sign over your entrance advertising the Gane moving pictures."

"Oh, I see," replied Mr. Gane, as a light dawned upon him. "I think you have misread the sign over the entrance. My name is Gane—G-a-n-e—Gane's moving pictures, is the way the sign reads."

"Thunder," said the disgusted stranger. "I thought it was Gans—Gans-Nelson fight pictures, and I sat through two entire shows waiting for them. Come on and have a drink."

Another incident that illustrates the mistakes that sometimes result from a confusion of names, occurred at the same house. The telephone rang and a refined female voice inquired:

"Is this the Manhattan?"

"Yes," replied Mr. Gane.

"Am I too late to secure two good seats for tonight?" asked the lady.

"No, I think we can accommodate you," said the manager, who divined that the inquirer thought she was talking to the Manhattan Opera House, and who was not averse to having a little fun.

"Oh, how fortunate," replied the lady. "What seats have you left?"

"How would two in the center, ten rows back, suit you?" asked the accommodating manager.

"Splendid," was the response. "I'll send my maid right down for them. How much are they?"

"Ten cents each, please."

"Ten cents! What do you mean?"

"Certainly, madame, ten cents each to all parts of the house."

"Why—why—I don't understand. To whom am I talking? Isn't this the Manhattan?"

"Yes, ma'am, Gane's Manhattan Theatre, the best moving picture show in New York; all seats ten—"

"Horrors!" cried the lady, as she banged up the telephone receiver and shut off further conversation.

A FEW RECENT SONGS AND SLIDES.

"Under the Maples With Molly O," published by Stern, is a pleasing composition, and goes well when sung as it should be. Slides by Scott and Van Altina are pretty both in coloring and in photographic quality.

"Tittle, Tattle, Shame on You," from the Shapiro publishing house, words and music by Robert Ingraham, is written in the "smarty" style, but does not appear to have the same catchy quality, although some singers are getting a great deal out of it. The slides by Simpson are only fair.

"Won't You Even Say, Hello?" published by Snyder, was sung so badly at the Union Square that it was difficult to pass an opinion as to its merit as an illustrated song. The theme is good, but the verses, so far as they could be understood, appeared to have little merit. The illustrations by Scott and Van Altina are of superior quality.

"There is Nothing in the World Like Love," published by Remick, is pleasing in words and melody, and the slides by Wheeler are bright and well selected.

"When the Evening Breeze Is Sighing Home, Sweet Home," is without originality. The slides by Simpson might have been better. In one view a brilliant moon shines from the wrong part of the sky, the moonlight appearing on the opposite side of the objects in the picture.

"Shine On, Harvest Moon," from the house of Remick, has verses that are not of much merit, but the song is tuneful. The slides by Wheeler are well done.

"Cuddle Up and Call Me Honey" is another song that was sung so badly at the Union Square that judgment is impossible. The singer, named Levoy, enunciates unintelligibly, having a habit of pronouncing only the emphasized syllables and slurring the others. The pictures by the Elite Company are of little merit, the young woman who posed for "honey" not being remarkable for her beauty.

Gus Edwards' song, "This Rose Brings My Heart to You," lacks tuneful quality and the verses are weak. Simpson furnished the slides, but they are not as attractive as many we have seen from this photographer.

"When the Robin Sings Again" is a song full of melody, and the verses have merit, but the slides, as seen at Keith and Proctor's Twenty-third Street house, are not up to the standard.

The words of the Mills song, "The Longest Way Around Is the Sweetest Way Home," are well written and tell a pretty story. They are also set to a tuneful melody. The slides, by Scott and Van Altina, are bright and attractive, but the moon that appears in some of the views is some thousands of miles too big.

The Remick song, "Golden Rod," is hardly of heavy enough calibre to become a national air, either as to words or music; but, nevertheless, it goes fairly well with picture audiences. The slides, by Wheeler, are fair, though not striking.

"Any Old Place in Yankee Land Is Good Enough for Me" is rather flat as to words, but has a fairly attractive melody. The slides showing New York views are good, but the other views are very bad.

"The Blind Pig" comic song, published by the New York Music Publishing Company, is a strained effort to tell of a weak joke in bad verse. However, singers like Anna Marble are able to make it go.

LICENSED FILM RELEASES.

Feb. 15.	(Bio.)	The Curtain Pole. Comedy	765 ft.
" 15.	(Bio.)	His Ward's Love. Drama	235 "
" 15.	(Pathe)	The Hand. Drama	850 "
" 15.	(Lubin)	The Silver Dollar. Comedy.	475 "
" 15.	(Lubin)	Unlucky Horseshoe. Com.	440 "
" *16.	(Vita.)	The Honor of the Slums. Drama	630 "
" 16.	(Vita.)	How the Kid Got Even. Com.	325 "
" 16.	(Urban-Eclipse) (Kleine)	Outwitted. Com.	463 "
" 16.	(Urban-Eclipse) (Kleine)	Hands of Wizard. Trick	374 "
" 16.	(Urban-Eclipse) (Kleine)	American Fleet at Sydney	190 "
" 16.	(Edison)	A Daughter of the Sun. Drama	850 "
" 17.	(Pathe)	Assassination of the Duke of Guise. Art film	853 "
" 17.	(Gaumont) (Kleine)	A Strong Draught. Com.	360 "
" 17.	(Gaumont) (Kleine)	Grandfather. Drama	614 "
" 17.	(Essanay)	Tag Day. Com.	560 "
" 17.	(Essanay)	Bring Me Some Ice	350 "
" 18.	(Bio.)	The Hindoo Dagger. Drama	583 "
" 18.	(Bio.)	The Jones' Private Theatricals. Comedy	400 "
" 18.	(Selig)	On the Warpath. Drama	1,000 "
" 18.	(Lubin)	A Broken Heart. Drama	530 "
" 18.	(Lubin)	The Pass Key. Comedy	350 "
" 19.		Making of a Champion. Sporting	950 "
" 19.	(Kalem)	Sporting Days in the South. Sporting	
" 19.	(Pathe)	His First Flight. Comedy	397 "
" 19.	(Pathe)	Choice of Weapons. Com.	315 "
" 19.	(Pathe)	How Mother-in-Law Got Even. Com.	197 "
" 19.	(Edison)	Uplifting of Mr. Barker	900 "
" 20.	(Vita.)	C. Q. D. or Saved by Wireless. Drama	850 "
" 20.	(Pathe)	Guilty Guardian. Drama	466 "
" 20.	(Pathe)	Exacting Father-in-Law. Comedy	423 "
" 20.	(Gaumont) (Kleine)	The Chinaman. Comedy	367 "
" 20.	(Gaumont) (Kleine)	Bernard Palissy. Colored Art	444 "
" 22.	(Bio.)	Politician's Love Story. Comedy	526 "
" 22.	(Bio.)	The Golden Louis. Drama	474 "
" 22.	(Pathe)	The Miser. Drama	518 "
" 22.	(Pathe)	Grand Canal. Scenic	410 "
" 22.	(Lubin)	The New Governess. Drama	995 "
" 23.	(Vita.)	Perpetual Proposals. Com.	296 "
" 23.	(Vita.)	Poor Magician. Drama	652 "
" 23.	(Gaumont) (Kleine)	An Obstinate Umbrella. Com.	530 "
" 23.	(Gaumont) (Kleine)	Some Milk for Baby. Com.	430 "
" 23.	(Edison)	Landlady's Portrait. Comedy	409 "
" 23.	(Edison)	Janitor's Bottle. Comedy	550 "
" 24.	(Pathe)	What a Uniform Will Do. Comedy	495 "
" 24.	(Pathe)	A Little Coquette. Comedy	367 "
" 24.	(Essanay)	(Title not reported)	
" 24.	(Urban-Eclipse) (Kleine)	Joel's Wedding. Drama	589 "
" 24.	(Urban-Eclipse) (Kleine)	Poker on Brain. Com.	445 "
" 25.	(Bio.)	At the Altar. Drama	960 "
" 25.	(Selig)	(Title not reported)	
" 25.	(Lubin)	Love Me, Love My Dog. Com.	650 "
" 25.	(Lubin)	A Game of Chess. Drama	290 "
" 26.	(Kalem)	The New Minister. Drama	995 "
" 26.	(Pathe)	Jolly Trio Dreams. Comedy	417 "
" 26.	(Pathe)	Jonah Gets Dust in Eyes. Com.	184 "
" 26.	(Pathe)	Topsy Turvy. Comedy	318 "
" 26.	(Edison)	Left Out. Drama	900 "
" 27.	(Gaumont) (Kleine)	Prince and Dwarf. Colored	707 "
" 27.	(Gaumont) (Kleine)	Foxy Husband. Com.	253 "
" 27.	(Vita.)	Saul and David. Biblical	1,000 "
" 27.	(Pathe)	Hypnotic Subject. Comedy	479 "
" 27.	(Pathe)	Florrie's Birthday. Comedy	433 "

HOWE'S PICTURES AT HIPPODROME.

Lyman H. Howe gave the last of his series of motion picture exhibitions at the New York Hippodrome on Sunday night, Feb. 14, before a large and most appreciative audience. The views shown were very interesting, and of a highly artistic order. They included Submarines and Torpedo Boats in Action, Ski Jumping at Chamounix, Editing and Printing of the "Scotsman," Short-Sighted Cyclist, Wild Birds at Home, Juvenile Scientist, Swiss Peasants' Festivals, When Mephistopheles Drives, A Little Journey to Africa, She Would Sing, Wonders of Canada, Black Beauty, The Fatal Sneeze, Life in a Burmese Teak Forest, The Lady Chauffeur, Yachting at Cowes, England, and The Runaway Train.

PICTURES AT FAMILY THEATRE.

The Family Theatre, 125th Street, the lease of which was recently purchased by William Fox from William Gane, opened Saturday, Feb. 6, with pictures and vaudeville.

MOVING PICTURE NOTES

Interesting Items of News from Moving Picture Theatres the Country Over.

At Fairyland, Glens Falls, N. Y., business was excellent last week. Crowley and Crowley, in a clever singing and dancing specialty, headed the bill. This is the first electric theatre here to try an act of vaudeville, and, judging from the business, it will be a success. The films first part of the week were: Not Guilty, Lobster Catching, Marvelous Shoes, and Current News Item. At the Bijou and Wonderland business continues excellent.

At the Novelty, Syracuse, N. Y., Stirring Days in Old Virginia and Virginius were the feature pictures 8-13. Harry Canfield is singing "Some Heart is Sighing," business continues good. At the Hippodrome Selecting a Life Partner (talking) and The Adventures of an Old Flirt surpass. The Kaufmans are making a hit with the new song, "To the End of the World With You." Business capacity last week. At the Theatorium Queen Elizabeth and Mary Stuart is the prominent picture. Manager P. A. Brogan is confined to his home by illness.

Breid's Theatre: This new moving picture house in Norwich, Conn., is drawing a good share of business. Good pictures and songs by a quartette pleased last week.

The Nickelo, the oldest 5-cent theatre in Shelbyville, Ind., has been sold to Thomas Rhoades, who is showing some of the finest pictures ever seen. The New Grand continues to give attractive bills to paying houses, under the management of Mr. Partelo. The Crystal is still pleasing their usual large crowds, and a fine line of pictures are shown, together with good illustrated songs.

At St. John, N. B., the Nickel opened week of 8 with these films: Moonstruck, Lake Maggiore, The Fortune Teller, A Telepathic Warning. Singers: Holmes and Buchanan and Edward Courtnais. At the Star the chief film offering was A Trip on the Seine and Through Paris. The Princess, the Unique, and the Bijou also offered attractive programmes, and started the week with a satisfying shower of half-dimes.

The New Crescent in Kearney, Neb., is enjoying excellent patronage, and is now featuring all the more important films, and is making a great hit with the patrons. A benefit for the local G. A. R. Posts and Relief Corps will be given at the house 17, 18, when suitable pictures depicting the War of the Rebellion and Life of Abraham Lincoln will be shown.

At Ogden, Utah, the Electric, Isis, Orpheum, Globe, Dreamland, and Odeon, moving picture houses, are enjoying phenomenal business.

A kinodrome moving picture machine has been installed in the Indiana Theatre, in Marion, Ind., and moving pictures will be seen every night on which no attractions are booked.

The moving picture shows in Cheyenne, Wyo., are doing a fine business. The Lyric, conducted by Moore and Greives, has just reopened, after being thoroughly overhauled and renovated, and is one of the prettiest moving picture houses in the city. The Star, under the management of C. L. Hogle, is showing a class of pictures that is bound to draw the business. The Orpheum will soon open under his management.

Harry Castiglion has opened a 5-cent motion picture house in the building formerly occupied by the Empire Theatre, in Fort Dodge, Iowa, and has called it the Dreamland.

The moving picture houses in Providence, R. I., continue on their record breaking run as crowded houses are in order at each performance. At the Bijou the films include The Origin of Beethoven's Moonlight Sonata, The Musician's Love Story, The Love of the Pasha's Son, and Sammy Celebrates; also the Bijou Duo. At the Nickel are: The Octoroon, The Girls and Daddy, The Scar, and The Treasure, with John Shea and Miss Moneban in illustrated songs. In addition to a fine line of films the Scenics vaudeville bill includes Freeman's Wonderful Goats, The McLane Sisters, Frank M. Frint, and Jack Ellison.

The Aladdin, at Tyrone, Pa., is offering pictures and illustrated songs. The continuous patronage at this playhouse seems to be permanently established.

John Brown has bought out the interest of R. H. Garland in the Electric and Bijou moving picture theatres at Huntingdon, Pa., and organized the Huntingdon Amusement Company, of which he is treasurer. The houses will both be thoroughly overhauled, repainted, and decorated, and up-to-date seating installed. Mr. Garland has been succeeded as manager by "Jimmy" Jones, the Welsh singer, late of The Wizard of Oz company.

The Family Theatre in Tyrone, Pa., under the management of J. E. Farnsworth, was compelled to close on account of poor business. This theatre is some distance away from the amusement section. This will naturally throw more business to the Aladdin Theatre, which is crowded from dome to curb each night.

A good line of films pleased big business at the Clement Theatre, Dover, N. H., Jan. 31-6, consisting of the following: Wooden Headed Veteran, A Drunkard's Dream, Restored by Repentance, Persistent Suitor, Collection of Stamps, The Stepmother, The Hunchback, Buffins Wins First Prize, Beginning of the Serpentine Dance, Wonderful Eggs, Mr. Pinhead Out for a Good Time, Prehistoric Lid, Stilt Walking, Nervey Thief, Some of Bostock's Menagerie, Sponge Fishers of Cuba, and Where Is My Wandering Boy To-night?

Messrs. Lauve and Bodin, proprietors of the Ideal Moving Picture Theatre, Franklin, La., have had a powerful truck built, upon which they have installed an eighty light dynamo and a gas engine, to be used in giving moving picture shows in the small towns in the vicinity of the city.

The Happy Hour, San Antonio, Tex., is still drawing the crowds. Last week a very good bill was the offering. Willard Moseley, Holmes and Holmes, O'Rourke and Anderson, Johnie Guise, and the pictures were excellent. The Weis Amusement Co. has given up the talking pictures and on 6 offered 5-cent vaudeville and moving pictures.

At Hannibal, Mo., the New Star, with the cameraphone as the leading feature, is attracting good audiences, and the S. R. O. sign is in frequent evidence. The Nickelodeon is drawing a fair share of patronage.

The Savoy, Houghton, Mich., moved into its new building 1. It will now seat 300 and offers the latest and best films.

John Berscheidt, proprietor of the Lyric, Aurora, Ill., recently opened a picture house in Mishwaukee, Ind., with a seating capacity of 800. Mr. Berscheidt is now interested in theatres at Goshen and Elkhart, Ind., and one at Streator, Ill., and is at present negotiating for the purchase of one at Niles, Mich. Business is very good at these theatres, S. R. O. signs being displayed frequently at the Auron theatre.

At Bakersfield, Cal., Morley's Theatre offered the following films last week: The Lighthouse Keeper's Daughter, Saloon Dance, A Ticklish Man, Invincible Men, and Two Brave Children; satisfied a full house nightly.

The Grand Opera House, West Chester, Pa., has had exceptionally large business with pictures on off nights, turning people away the past two weeks.

The Electric and Empire moving picture houses at Fulton, Mo., continue to do enormous business. The Electric makes its illustrated songs and music a feature of each performance, and the box office returns prove the wisdom of it.

BIOGRAPH FILMS

TRADE MARK Released February 15, 1909 TRADE MARK

THE CURTAIN POLE

The Most Audacious Comedy Ever Produced.

A subject that simply defies description, so fast, furious and kaleidoscopic are the incidents presented. Positively most daring ever attempted. It tells the story of an eccentric Frenchman who buys an eighteen foot curtain pole and attempts to bring it home in a cab. "Well, Gee Whiz!" *Length 765 feet.*

HIS WARD'S LOVE

A beautiful romance showing the conscientious unselfishness of a minister toward his ward, a pretty girl of eighteen. He would sacrifice his own love for what he imagines the girl's good. *Length 235 feet.*

Released February 18, 1909

THE HINDOO DAGGER

A thrilling story of the ominous presence of a Hindoo dagger, a present from a friend in India, in the home of a young married couple. Nothing but misfortune hangs over the household from the time of the dagger's arrival. *Length 583 feet.*

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Pido la Palabra; in one act. By F. Lopes-Marin.
Pinturera, La. By P. Cape and Asenjo.
Por Asalto; dialogue. By J. M. de Salazar.
Pordiosero, Los; sketch, in one act. By S. M. Granes and E. Polo.
Porion, Le; piece in one act. By M. Gerbidon.
Power Lot; temperance play in four acts. By A. R. Tafft.
Prattling Pals. By Searl Allen.
Preferido, y Los Cenicientos. El; drama in one prologue and 2 acts. By L. Fegueiera.
Presence, The; play in three acts. By A. G. Jones.
Prima Donna, The; comic opera in two acts; book and lyrics by Henry Blossom; music by Victor Herbert.
Primor, Los; comedy in one act. By T. Camacho and F. de Palomera.
Put Asunder; drama in four acts. By J. O. Durham.
Queen of the Mystic Isle, The; two act musical drama for girls. By Lydia Stirling Flintham.
Queen's Garter, The. By C. Von de Vonde.
Quiet Honeymoon, A; comedy playlet. By Donney and Willard.
Quinto Peiso, El; sketch in three acts. By Paso and Mario.
Ralston's Crucial Moment. By Walter Allen Rivers.
Raven's Nest, The; one act musical farce comedy. By William Austin Davis.
Real Thing, The; drama. By S. R. Hill.
Reaper, The. By Lelia-Grace Smith.
Reducto del Pilar, El; sketch in one act. By A. Soler and D. Ferrand.
Regadera, La. By A. Casero and A. Larrubiera.
Remendona, La; in one act. By M. Mora and J. Gamero.
Republiee; piece in three acts. By Louise Dartigues.
Reveille. By Edward Lawrence Merritt.
Room 22. By Charles Horwitz.
Rustler, The; sketch. By M. S. Barrett.
Sabado Blanco; comedy in one act. By R. Lopes-Marin.
Santos o Meigas; sketch in one act. By M. L. Rivas.
Seattle Kid, The. By F. J. Mahon.
Second Childhood; farce in one act. By W. C. Parker.
Segadores, Los; comedy in three acts. By L. de Arminan.
Sentence, The; play in one act. By Edith Wheeler.
Settled for Life; play in four acts. By A. F. Scardefield.
She Devil, The; in one act, adapted from the English translation of Franz Molnar's Der Teufel. By J. S. Dawley.
Sins of the Father, The. By J. G. Howser.
Sky Pilot, The; one act play. By J. M. Leonard.
Slave, The. By Laura Dainty Pelham.
Smithy; comedy drama in four acts. By Charles H. Farrell and Marie Coe.
Soledad; comedy. By J. Montero.
Spirit of Paul Dean, The. By L. J. Carter.
Sporting Days; melodrama in five scenes. By R. H. Burnside.
Stampede, The; play in one scene. By C. L. Hagen.
Sunny Son of Italy, A; Italian monologue. By Harry L. Newton.
Tainted Money. By Will Carleton.
Tenth of August, The; play in four acts and eight scenes. By A. Holmer Hakanson.
Terrible Mix Up, A; comedy. By H. H. Peck.
Their Daughters; play in one act. By A. Tridon.
Those Red Envelopes; farce in one act. By W. C. Barker.
Tiefland (The Lowland); music drama in a prelude and two acts; text after A. Guimera by Rudolph Lothar. English version by H. H. Hicks. Music by Eugene d'Albert.
Three Tabs, The; vaudeville sketch. By George Totten Smith.
Three Harlequin; play in four acts. By E. R. Weston.
Tio Lazo, El; play in one act. By G. Jover and R. de Pinedo.
To Him That Hath; play in three acts. By H. Booth.
Too Much Money; comedy in one act. By E. Th. Calnon.
Too Much of a Good Thing; comedietta. By T. S. Denison.
Tres Viejas, Las; sketch in one act. By R. Monreal, V. Ganzo and L. Fuertes.
Trinket; play in three acts. By C. Von de Vonde.
Trip to Storyland, A; musical play for children. By Elizabeth F. Guptill.
Turn of the Card, The; dramatic episode in one act. By H. G. Donnelly; a play without words.
Two Jay Detectives; rural riot of comedy. By Harry L. Newton.
Two Kings, The. By Jack Golden.
Two Penny's Dream; one act playlet in three scenes. By O. Zinn.
Uncle Charles of Charleston. By K. McLaurin.
Under a Cloud; play in four acts. By H. Knott.
Unfinished Symphony, The; drama in one act and one scene. By E. Le M. Connelly.
Up Against It; farce in one act. By F. Monroe.
Usurero, El; melodrama in one act. By M. Falcon Segura.
Veteran, The; comedy drama in four acts. By James M. Martin.
Vicky Frances; comedy in one act. By R. Rocabert.
Victor, The; drama in four acts. By F. C. Bethune.
Vida Vueva; comedy in one act. By F. Arenas Guerra.
Villi, Le, The Witch Dancers; an opera in two acts. Libretto by Ferdinando Fontana. English version by Percy Pinkerton. Music by Giacoma Puccini.
Visita de Prueba, La. By J. L. Silva.
Way of Perfect Love. By G. G. King.
Way of To-Morrow, The; comedy of the future. By C. W. Tackenberg.
When Dreams Come True; one-act musical sketch. By M. J. Christian.
When Woman Rules; comedy for girls in two acts. By M. F. Hutchinson, music by Lionel Elliott.
Whyona, the Flower of the Rockies. By William F. D. Arnett.
Wife; or, The Other Woman, The; drama in four acts. By Laura Jean Libbey-Stilwell.
Winning Miss, A. By T. J. Noonan.
Wire Entanglement, A; comedietta in one act. By E. Marshall.
Wish, The; comedy in four acts. By M. N. Shafer.
Woman's Sacrifice, A; seventeen-minute play. By Ethel Alton (Mrs. G. A. Schlageter) and M. Oliver.
World and His Wife, The; modern drama in three acts, from the Spanish of Jose Echegaray. By Charles Frederick Nirdlinger.
Worth of a Woman; play in four acts. By David Graham Phillips.
Y Salir Trasquilado; comedy in one act. By A. G. Sanchez.
Yankee Grit; musical comedy in three acts. By William P. Schoen.
Zaire. By Ellen W. Beals.
72 Hours in Washington; drama in four acts. By W. J. Kavanagh, recast, revised and rewritten.
Christmas Rainbow, A; play for boys and girls. By Adaline Hoht Beery.
Cicely's System; playlet, in one act. By A. Washburn.
Come Unto Me; play of to-day. By A. Glassmire.
Contes d'Hoffmann, Les (The Tales of Hoffman); fantastic opera in four acts. Book by Jules Barbier; music by Jacques Offenbach; English version by Louis Basin.
Cora; play in four acts. By F. de Gresac.
Cousin Jim. By Martin Alfred Sabin.
Cracker Jacks; burlesque and travesty. By Gus Hill.
Daughter of the South, A; comedy-drama in four acts. By Justice Adams.
Daughters of Dora Thorne, The. By Beulah Poynter.
Devil's Other Engagement, The. By Arthur Franklin Blanchard.
Doctor, The; one-act musical comedy skit. By H. Holman.
Dolya, the Tea Girl; Japanese operetta in one act. Book by J. Watson Stead; music by W. F. Firth.
Due, Four Dollars; dramatic episode in one scene. By D. Lewis.
Eleventh Hour Offering, An. By Bertha P. Van Norman.
Emigre, L'; play in four acts. By P. Bourget.
Fallen Star, The; sketch in one act. By J. M. Cumming.
Fatal Pill, The; humorous sketch in one scene. By G. F. Sturgis.
Fo' Marse Gawge. By William H. Sayward, Jr.
Fred's Jac. Rose. By Victoria Adams Barber.
Furst von Marokko, Der; operetta in three acts. By E. Schlack; music by Heinrich Mannfred.
Geschiedene Frau, Die; operetta in three acts. By Victor Leon; music by Leo Fall.
Gettin' an Angel; farcical sketch. By L. Lonergan.
Girl from "L Triangle" Ranch, The; drama in three acts. By Frank Dumont.
Golden Butterfly, The; comic opera libretto in three acts. By H. B. Smith.
Good Old Pal, A. By Ray B. Raymond.
Graft; an incident of the Jersey Plains. By L. Lonergan.
Handicap, The; one-act play. By Ernest Garfield East.
Henry of Navarre; romantic play in four acts. By William Devereux.
Highway Robbers, The; play for twelve boys. By Eleanor Allen Schroll.
His Last Effort; dramatic episode in one act. By H. E. De Lasaux.
His Soul's Mate; comedy drama in four acts. By A. Griffin.
Home for the Christ, A; exercise for eleven boys. By Adaline Hoht Beery.
Honor of the Van Burens, The; play in three acts. By C. de Lima.
Honors Are Easy; or, Francillon; play in three acts. By K. Bellew.
House of Rimmon, The; drama in four acts. By H. van Dyke.
How Santa Came to the Home; play for boys and girls. By Lizzie De Armond.
Huldah's Parin' Bee; entertainment representing the old-time customs of New England. By Adelaide H. Wyeth.
Hunkers' Corners; entertainment in three scenes. By Adelaide H. Wyeth.
I Will Repay; dramatic composition in one act. By E. Le Croix.
Idyll of the Ghetto, An; play in one act. By E. Abbott.
In New York; musical farce, in two acts. By Franklin Winter.
In Old New England; rural comedy drama, in four acts. By H. M. Doty.
In Vertretung; military drama, in three acts. By Heins Gordon.
Janitor's Joke, The. By Vernon Cassard.
Jessie, the Nymph of the Foot-Hills; twenty-five minute play. By D. R. McMurry.
Johann der Zweite; operetta in two acts. By Leo Stein and Carl Lindau; music by Edmund Eysler.
Joke's on Ma, The; farce in one act. By B. G. Longman.
Just a Woman's Way. By Sidney W. Pascoe.
Kentucky Feud, The; tragic playlet in one act. By La V. A. Barber.
Lackiende Adlrakel, Das; play in three acts. By Georg Engel.
Lady and the Tenor, The; musical episode. By H. Farrar and S. Noot.
Law of the Range, The. By Wayne Grove Barrows.
Lawyer's Dream, The; dramatic composition in one act and one scene. By M. W. Bennett.
Lovisky at the Seashore. By Aaron Hoffman.
Life's Tangled Skein. By Vivian Page.
Lion and the Lamb, The. By D. L. DeLacy.
Lizzie. By Royal St. Carr.
Ma Generale; comedy in one act. By J. Claretie.
Magdalene, Sister, Wife and Mother. By Emma Buchwald.
Maid of Turkestan, The; comic opera in two acts. Libretto by Ernest Cushman Whitton, music by William H. Greene.
March of the Nations; dramatic composition introducing dialogue, general recitation, posing, marching, pictures, singing, music. By Charlotte Molyneux.
Married for Money; or, The Old Wife and the New. By L. B. Parker.
Mary Jane's Pa. By Henry W. Savage.
Masque of Culture, A. By Annie Eliot Trumbull.
Master Fiend, The; sketch. By L. Terry.
Mefistofele; opera in four acts. By Arrigo Boito; translated and adapted by Theodore T. Barker.
Mestina, The; Philippine operetta. Book and lyrics by H. Saxby, Jr.; music by Herman Bellstedt.
Miss Fluffy Ruffles. By Curry and Richer.
Mrs. Smiley's Water Cure; or, The End Justifies the Means. By Genevieve Thompson.
Montana Romance, Written by George H. Allen.
Morning After, The; dramatic sketch in one act. By E. F. Sefton.
Motoring Mugsy; musical farce. By Frank Richmond Walton.
Napoleon's Defeat; drama in one act, one scene. By H. L. Holland.
Night Riders, The; melodrama in three acts. By Frank Dumont.
Night Riders, The; a play in four acts. By E. Steele.
Oldtime Melodies, The; two-scene sketch. By R. Whitcomb.

VAUDEVILLE PERFORMERS' DATES.

(*Continued from page 15.*)

Holland, Zay—American, Chgo.
Holt, Edwin—Grand, Portland, Ore.
Horton and La Frisko—Poli's, Hartford, Conn., Poli's, Waterbury, 22-27.
Houston, Frits—Star, Chgo.
Howard, Eugene and Willie—Columbia, St. Louis, Mo.
Howard and Howard—Columbia, St. Louis, Olympic, Chgo., 22-27.
Howard and North—K. and P. 125th St., N. Y. C.
Hufford and Chaine—Gaiety, Indianapolis, Ind.
Hughes, Bergere Sisters and Olcott—Maj., Birmingham, Ala., Maj., Huntsville, 22-27.
Hughes' Musical Trio—Poli's, Scranton, Pa.
Huston, Arthur—Chase's, Washington.
Huxter Bros.—Lincoln Sq., N. Y. C.
Hyams and McIntyre—Poli's, Springfield, Mass.
Hymack—Poli's, Worcester, Mass.
Imperial Minstrels—Bijou, Flint, Mich.
Incognito—Orph., Boston, Mass.
Ingram, Beatrice—Keith's, Providence, R. I., 22-27.
Irving, Musical—Maj., Galveston, Tex.
Irwin, Flo—Maryland, Balto.
Italian Trio—Orph., New Orleans, La.
Jansel, Sadie—Hammerstein's, N. Y. C.
Jennings and Renfrew—Bennett's, Ottawa, Can.
Jerge, Aleene and Hamilton—Richmond, Ind., and Middletown, O., Sun, Springfield, 22-27.
Jinks and Clifford—National, Steubenville, O.
Johns, Johnny—Shea's, Buffalo, N. Y.
Johnson, Carroll—Empire, Paterson, N. J., Poli's, Wilkes-Barre, Pa., 22-27.
Jolly and Wild—Orph., Reading, Pa., Orph., Allentown, 22-27.
Jones and Mayo—Keith's, Providence, R. I.
Jossettis, The—Temple, Detroit, Mich.
Julian and Dyer—Star, Chgo.
July and Paka—Poli's, Worcester, Mass.
Kader, Abdul—Alhambra, N. Y. C.
Kane, Leonard—Novelty, Oakland, Cal., Pantages', Stockton, 22-27.
Kaufman Brothers—Orph., Reading, Pa., Orph., Johnstown, 22-27.
Kaufman, Reba and Ines—Folies Bergere, Paris, Fr., Nov. 16—indefinite.
Keatons, The—Maj., Ft. Worth, Tex., Maj., Dallas, 22-27.
Keane, J. Warren—Poli's, Scranton, Pa., Empire, Hoboken, N. J., 22-27.
Keegan and Mack—People's, Cincinnati, O.
Keeley Bros.—Orph., Minneapolis, Minn.
Keene and Adams—Orph., Los Angeles, Cal., 15-27.
Kellermann, Annette—Orph., Bklyn.
Kendall, Ezra—Orph., Boston, Mass.
Kenny, McGahan and Platt—Maryland, Balto.
Kenton, Dorothy—Orph., Budapest, Hungary, 1-28, Krystal, Palast, Leipzig, Ger., March 1-31.
King and Bailey—Lyric, Newark, N. J.
Kingsley, Julia—Orph., Memphis, Tenn., Orph., New Orleans, La., 22-27.
Kitabanza Troupe—Orph., Seattle, Wash.
Kitamura Troupe—Orph., Bklyn.
Klein and Clifton—Haymarket, Chgo.
Knight Bros. and Sawtelle—Olympic, Chgo.
Knight, Harlan—Greenpoint, Bklyn.
Kratons, The—Krystal Palast, Leipzig, Ger., 16-28, Central, Magdeburg, March 1-15.
Kremka Bros.—Proctor's, Newark, N. J.
Kurtis, Busse—Bijou, Bismarck, N. D., Arcade, Minot, 22-27.
Kyasyas, The—Empire, Reading, Pa.
La Bord and Emerson—Orph., Portsmouth, O.
La Fleur, Joe—Orph., Omaha, Neb.
La Matse Brothers—Casino, Buenos Ayres, S. A.—indefinite.
La Petite Revue—Maryland, Balto.
La Tour, Irene—Bennett's, Montreal, Can.
La Vine and Leonard—Olympic, Chgo., Grand, Indianapolis, Ind., 22-27.
Lamberti—Orph., Boston, Mass.
LASKY'S PIANOPHIENDS (JESSE L.)—Keith's, Phila.
Lasky's At the Country Club—Hammerstein's, N. Y. C., K. and P. 125th St., 22-27.
Lasky's Birdland—Greenpoint, Bklyn.
Lasky's Love Waltz—Keith's, Providence, R. I., Keith's, Phila., 22-27.
Lasky's Hoboes—Colonial, Norfolk, Va., Keith's, Phila., 22-27.
Lasky's London Johnnies—Shubert, Utica, N. Y., Poli's, Bridgeport, Conn., 22-27.
Lasky's Military Octette—Colonial, N. Y. C., Orph., Bklyn., 22-27.
Lasky's Night on a House Boat—Keith's, Phila., Trent, Trenton, N. J., 22-27.
Lauder, Harry—Lincoln Sq., N. Y. C.
Lavelle and Grand—Greenpoint, Bklyn.
Lavine, Ed.—Empire, Paterson, N. J.
Latell, Edwin—Orph., Salt Lake City, U.
Law, Walter—Shea's, Buffalo, N. Y.
Le Clair and Sampson—Orph., Omaha, Neb.
Le Clair, Harry—Lyric, Dayton, O.
Le Clair, John—Grand, Bellingham, Wash.
Le Compt, W. S.—Maj., Montgomery, Ala.
Le Dent, Frank—Broadway, Camden, N. J., Keith's, Phila., 22-27.
Leach, Al.—Proctor's, Troy, N. Y.
Lee, Henry—Maj., Chgo.
Leffingwell, Nat, and Louise Myers—Grand, Portland, Ore.
LEIGH, LISLE—Empire, Hoboken, N. J., Empire, Paterson, 22-27.
Leilliotts, Three—Colonial, N. Y. C.
Lennon, Herbert—Maj., Evansville, Ind.
Leonard, Gus—Family, Fargo, N. D.
Leonard, Jas. and Sadie—Maj., Milwaukee, Wis.
Leonard and Phillips—Ideal, Chgo.
Lester, Great—Grand, Pittsburgh.
Lester and Shannon—Keith's, Providence, R. I., 22-27.
Levy, Bert—Proctor's, Troy, N. Y.
Lewis, Alice—Grand, Portland, Ore.
Lind, Homer—Orph., Kansas City, Mo.
Littlefield, C. W.—Lyric, Newark, N. J.
Livingston, David—Maj., Lafayette, Ind., Varieties, Terre Haute, 22-27.
Lloyd, Alice—American, St. Louis, Mo.
Lloyd, Hugh—Keith's, Providence, R. I., 22-27.
Lucas, Jimmie—Orph., Bklyn.
Lorraine, Oscar—Lyric, Dayton, O., Mohawk, Schenectady, N. Y., 22-27.
Lukas's Posing—Grand, Sacramento, Cal.
Lyons and Parks—Bennett's, Ottawa, Can.
Mack, Wilbur—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 22-27.
Madcaps, Three—American, N. Y. C.
Maddox and Melvin—Lyric, Newark, N. J.
Mahr, Agnes—Orph., Portland, Ore.
Maitland, Mabel—Temple, Ft. Wayne, Ind.
Majestic Musical Four—Proctor's, Albany, N. Y., Bennett's, Ottawa, Can., 22-27.
Majestic Singing Three—People's, Cedar Rapids, Ia.
Majestic Trio—Maj., Milwaukee, Wis.
Malumby, Dan—Howard, Boston, Mass.
Marcelle—Poli's, Wilkes-Barre, Pa.
Marion and Thompson—Family, Chester, Pa., 15-17.
Marshall, Bert—Young's Pier, Atlantic City, N. J.
Martin, Bradley—Colonial, Lawrence, Mass.
Martinette and Sylvester—Keith's, Phila., Broadway, Camden, N. J., 22-27.
Matthews and Ashley—Poli's, Waterbury, Conn.
Maxim's Models—O. H., Grand Rapids, Mich.
Maxwell, Joe—K. and P. 125th St., N. Y. C.
Maynes, Rose—Proctor's, Troy, N. Y.
McAllister, Hall—Columbia, St. Louis, Haymarket, Chgo., 22-27.
McConnell Sisters—Lyric, Danville, Ill.
McCormack, Frank—Orph., St. Paul, Minn.
McCree, Junie—Lyric, Newark, N. J.
McCullough, Carl—Fulton, Bklyn.
McDonald and Huntington—Orph., Spokane, Wash.
McDonald, Charles, and Reading Sisters—Maryland, Balto.
McDonough, Ethel—Olympia, Paris, 1-28, Wintergarten, Berlin, March 1-31.
McDowell, John and Alice—Grand, Bellaire, O., Grand, Washington, Pa., 22-27.
McGee, Joe B.—Maj., Minneapolis, Minn.
McGuire, Tutu—Star, Chgo.
McIntosh, Burt—K. and P. 5th Ave., N. Y. C.
McNaughtons, The—American, St. Louis, Mo.
McPhee and Hill—Maj., Milwaukee, Wis.
McIntyre and Heath—Columbia, Cincinnati, O.
McWalters and Tyson—American, N. Y. C.
Melrose and Kennedy—Poli's, Springfield, Mass.
Melnotte Twins and Clay Smith—Orph., Sioux City, Ia., Maj., Des Moines, 22-27.
Merritt Sisters—Maj., Ft. Worth, Tex.
Meyer, Hyman—Grand, Portland, Ore.
Midgley and Carlisle—Cook's, Rochester, N. Y., Greenpoint, Bklyn., 22-27.
Mietz's Dogs—Bijou, Battle Creek, Mich.
Mignon, La Petite—Olympic, Chgo.
Miley, Katherine—Armory, Binghamton, N. Y., Shea's, Buffalo, 22-27.
Millman Trio—Maj., Chgo., Columbia, St. Louis, 22-27.
Mills and Morris—Poli's, Worcester, Mass.
Milton, Lola—Maj., Little Rock, Ark.
Mimic Four—Keith's, Cleveland, O.
Mirza Golem Troupe—Keith's, Boston, Mass.
Miskel, Hunt and Miller—Temple, Ft. Wayne, Ind.
Monroe Mack—Proctor's, Albany, N. Y.
Montgomery and Moore—K. and P. 125th St., N. Y. C.
Moore, Carlyle—National, 'Frisco, Wigwam, 'Frisco, 22-27.
Moran and Wiser—Wintergarten, Berlin, 1-28, Appolo, Nuremberg, Bavaria, March 1-27.
Morgan and McGarry—Bijou, Lansing, Mich.
Morris, Billy, and Sherwood Sisters—Maj., Dallas, Tex.
Morris, Felice—Dominion, Winnipeg, Can.
Morrissey and Ayers—Chase's, Washington.
Morrow and Scheilhamp—Orph., Kansas City.
Mortlock, Alice—Orph., Rockford, Ill.
Morton, Ed.—Poli's, Worcester, Mass.
Morton, Jewell, Troupe—Cook's, Rochester, N. Y.
Mosher Bros.—Orph., Minneapolis, Minn.
Most Duo—Muncie, Ind., Crawfordsville, 22-27.
Moto Girl—Empire, Holloway, Eng., 15-20, Empire, Newcross, 22-27, Empire, Stratford, March 1-6, Ardwick, Manchester, 8-13.
Mullen and Corelli—Keith's, Phila., 22-27.
Murphy and Francis—Orph., Boston, Mass.
Murphy, Mr. and Mrs. Mark—Shea's, Buffalo, N. Y.
Murphy and Nichols—Keith's, Providence, R. I.
Murphy and Williard—Maj., Ann Arbor, Mich.
Murray, Elizabeth—Columbia, Cincinnati, O., Orph., Memphis, Tenn., 22-27.
Murray Sisters—Orph., Los Angeles, Cal., 15-27.
Musketeers, Three—Family, Chester, Pa.
Myers and Rose—Colonial, Lawrence, Mass.
Naked Truth—Keith's, Phila.
Nadje, Mlle.—Keith's, Providence, R. I.
Nawn, Mr. and Mrs. Tom—Orph., Butte, Mont., 22-27.
Needham and Wood—Howard, Boston, Mass.
Nelson and Otto—K. and P. 5th Ave., 125th St., N. Y. C.
Niblo's Birds—Keith's, Boston, Mass.
Nichols, Nellie—Maj., Chgo.
Nichols Sisters—K. and P. 5th Ave., N. Y. C.
Nightingales, Four—Orph., Atlanta, Ga., Lyric, Mobile, Ala., 22-27.
Normans, Five—Orph., Kansas City, Mo.
Nossos, Musical—Colonial, Lawrence, Mass., 22-27.
O'Brien and Havel—K. and P. 5th Ave., N. Y. C.
O'Hara, Flatto—Greenpoint, Bklyn.
Odell, Maude—Lincoln Sq., N. Y. C., 22-27.
Odell and Kinly—Haymarket, Chgo.
Olive, Mlle.—Orph., Boston, Mass.
Onlaw, Gus, Trio—Keith's, Phila.
Orana, Four—Haymarket, Chgo.
Orpheum Comedy Four—Atlantic Garden, N. Y. C.
Orth and Fern—Maj., Montgomery, Ala., Maj., Birmingham, 22-27.
Owen and Hoffman—Maj., Cedar Rapids, Ia.
Oxford Trio—Maj., Madison, Wis.
Palfrey and Hoefler—K. and P. 5th Ave., N. Y. C.
Pamahasoka's Pets—Keith's, Phila.
Pandur, Bobby—Keith's, Providence, R. I.
Panna, Cuinka—Keith's, Boston, Mass.
Pantzer, Willie—Poli's, Bridgeport, Conn.
Partridge, Emma—Keith's, Providence, R. I., 22-27.
Patriot, The—Chase's, Washington.
Payton and Wilson—Orph., Boston, Pa.
Pauline—Empire, Paterson, N. J.
Pertina, Mlle.—Orph., New Orleans, La.
Picaros, The—Keith's, Phila.
Piper, Frances—Maryland, Balto.
Pollard—Bijou, Flint, Mich.
Potter and Harris—Maj., Johnstown, Pa.
Potts Brothers—Family, Davenport, and Moline, Ia., 15-20, Family, Muscatine, 22-27.
Primrose Quartette—Bijou, Flint, Mich.
Pucks, Two—Columbia, Cincinnati, O.
Quick, Mr.—Colonial, N. Y. C.
Quinn Trio—O. H., Grand Rapids, Mich.
Rajah, Princess—Hammerstein's, N. Y. C.
Randall, Sallie—Bijou, Benton Harbor, Mich., O. H., Grand Rapids, 22-27.
Rastus and Banks—Orph., Budapest, Hungary, 1-28, Apollo, Wien, Austria, March 1-31.
Raven Trio—Auditorium, Lynn, Mass.
Rawls and Von Kaufman—Maj., Little Rock, Ark.
Raymond and Harper—Bijou, Lorain, O., Lyric, Urbana, 22-27.
Raymond, Ruby—Hathaway's, Lowell, Mass.
Rayno, Al.—Proctor's, Albany, N. Y.
Real Quartette—Bijou, Duluth, Minn.
Redding, Francesca—Family, Chester, Pa., 15-17.
Redford and Winchester—Columbia, St. Louis.
Reed, John P.—Maj., Dallas, Tex.
Reese Bros.—Keith's, Phila.
Remington, Mayne—American, N. Y. C.
Remonde, Lee—Robinson, Cincinnati, O., Ashland, Ky., 22-27.
Renards, Three—Keith's, Boston, Mass.
Rennee Family—Maj., Houston, Tex.
Reynard, Ed.—Hammerstein's, N. Y. C.
Reynolds and Donegan—Colonial, Lawrence, Mass.
Rhoads and Kemp—Family, Chester, Pa., 18-20.
Rialto Quartette—Bijou, Decatur, Ill.
Rianos, Four—Orph., Memphis, Tenn.
Rice and Cady—Keith's, Providence, R. I., K. and P. 125th St., N. Y. C., 22-27.
Rice, Fanny—Grand, Pittsburgh.
Rice, John C., and Sally Cohen—Fulton, Bklyn.
Rice and Elmer—Maj., Galveston, Tex.
Richards, Great—Poli's, Springfield, Mass.
Ring, Blanche—Alhambra, N. Y. C.
Ring, Julie—Columbia, Cincinnati, O., Keith's, Boston, Mass., 22-27.
Ringling, Adolph—Atlantic Garden, N. Y. C.
Ritter, Max, and Grace Foster—Oxford, London, 15-March 13.
Roberts, Hayes and Roberts—Proctor's, Newark, N. J.
Robison, Cady and Robison—Family, Fargo, N. D.
Rock and Fulton—Grand, Pittsburgh, Pa.
Rogers and Deely—Grand, Portland, Ore.
Rogers and Mackintosh—Beck, Phillipsburg, Pa.
Rogers, Will—Orph., Minneapolis, Minn.
ROLFE'S PARADISE ALLEY (B. A.)—Empire, Paterson, N. J.
Rolfe's Colonial Septette—Empire, Sunderland, Eng., 15-20.
Rolfe's Fun in a Boarding House—Colonial, Norfolk, Va.
Rolfe's Johnny McVeigh and College Girls—Orph., Oakland, Cal.
Rolfe's Six Little Girls and a Teddy Bear—Orph., Seattle, Wash., Orph., Portland, Ore., 22-27.
Rolfe's Ten Dark Knights—Coliseum, London, 15-20.
Romaine, Claire—Bennett's, Hamilton, Can.
Ross and Adams—Pantages', Prince.
Ross and Fenton—American, Chgo.
Russell and Church—Orph., New Orleans, La.
RYAN, THOMAS J., AND MARY RICHFIELD—Orph., Reading, Pa., Shubert's, Utica, N. Y., 22-27.
Ryan and White—Poli's, Waterbury, Conn.
Sados Trio—Star, Seattle, Wash.
Salisbury, Marie—Maj., Houston, Tex.
Sampson and Delilah—K. and P. 125th St., N. Y. C.
Sanderson's Marionettes—Scenic Temple, Waltham, Mass., Scenic Temple, Marlboro, 22-27.
Saunders, Chalk—Hammerstein's, N. Y. C.
Saytons, The—Fulton, Bklyn.
Scott, Agnes, and Horace Wright—Colonial, N. Y. C.
Selbini and Grovini—Grand, Syracuse, N. Y.
Seligman, Minnie—Columbia, St. Louis.
Semon, Charles F.—Keith's, Phila.
Severance, Margaret—Bell, Oakland, Cal.
Seville and Fife—Family, Chester, Pa., 15-17.
Shaw's Aerial—Atlantic Garden, N. Y. C.
Sheehan, Joseph F.—Shea's, Buffalo, N. Y., Chase's, Washington, 22-27.
Shewbrook and Barry—Poli's, New Haven, Conn., Poli's, Hartford, 22-27.
Sheridan, Will—Orph., Fostoria, O.
Sheros, Hercules—Hippodrome, Cleveland, O.
Shipman, Cherlotte—O. H., Indianapolis, Ind., Olympic, Chgo., 22-27.
Silvas, The—Bennett's, Hamilton, Can., Shubert's, Utica, N. Y., 22-27.
Sims, William—Alhambra, N. Y. C.
Sire, Mlle.—Family, Chester, Pa., 15-17.
Smedley, Geo.—Haymarket, Chgo.
Smith and Brown—Los Angeles, Los Angeles, Cal., Maj., Denver, Colo., 22-27.
Smith and Campbell—Colonial, N. Y. C.
Smiths, Aerial—Scala, Copenhagen, Denmark, 1-28, Ronacher's, Vienna, Austria, March 1-31.
Stafford and Stone—Empire, Paterson, N. J.
Staley and Birbeck—Orph., Kansas City.
Stanley and Edwards—Keith's, Portland, Ore.
Stern, Sam—Keith's, Providence, R. I.
Stevens, Mart. C.—Colonial, N. Y. C., K. and P. 125th St., 22-27.
Stevens, William and Stevens—Olympic, Chgo.
Stewart Sisters—Lyric, Newark, N. J.
Stone, Beth—Hippodrome, Cleveland, O.
Strickland, Babe—Keith's, Portland, Me.
Sullivan and Pasqueiena—Proctor's, Troy, N. Y.
Summerville, Amelia—Shea's, Buffalo, N. Y.
Sunny South—Grand, Syracuse, N. Y.
Sunshine, Little—Keith's, Providence, R. I.
Surasall and Rasall—Bijou, Quincy, Ill.
Sutcliff Troupe—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 22-27.
Sweet, Charles R.—K. and P. 5th Ave., N. Y. C.
Swor Bros.—Olympic, Chgo.
SAHARET, JOSEPHINE—Empire, Johannesburg, South Africa, Feb. 1-April 20.
Taming a Tittle—O. H., Bellaire, O.
Tanguay, Eva—Keith's, Boston, Mass.
Tanna—O. H., Wheeling, W. Va.
Tannen, Julius—Alhambra, N. Y. C.
Tate's Motoring—Olympic, Chgo.
Terry and Lambert—Sheffield, Eng., 15-20, Bradford, 22-27, Hull, March 1-6, Leeds, 8-13.
The Quartette—Keith's, Phila.
Thompson, Harry—Bijou, Bklyn.
Thompson, J. L.—Maj., Birmingham, Ala.
Thorne and Carleton—Maj., Chgo.
Thornton, Harry—Lyric, Newark, N. J.
Thornton, James—Maj., Chgo.
Tompkins, William—Queen, San Diego, Cal., Walker, Los Angeles, 22-27.
Townsend, Charlotte—Keith's, Providence, R. I.
Trapezella, Five—Shea's, Buffalo, N. Y.
Trizie, Princess—Keith's, Phila.
Troubadours, Three—Doric, Yonkers, N. Y.
Trovato, Signor—Orph., St. Paul, Minn.
Tuscany Troubadours—Proctor's, Newark, N. J., Keith's, Phila., 22-27.
Tyce, Lillian—Greenpoint, Bklyn.
Tyroleans, The—K. and P. 5th Ave., N. Y. C.
Urma, Hetty—Orph., Spokane, Wash., Orph., Seattle, 22-27.
Usher, Claude and Fanny—Keith's, Phila.
Valadon—Olympic, Chgo.
Valdare, Bessie, Troupe—Keith's, Columbus, O.
Vance, Clarice—American, Chgo.
Van, Billy—Cook's, Rochester, N. Y.
Van, Charles and Fannie—Grand, Portland, Ore.
Van Hoff—American, N. Y. C.
Vardaman—Maj., Birmingham, Ala.
Veronee, Ernestine—Hippodrome, Cleveland, O., Keith's, Phila., 22-27.
Veronica and Hurl Falls—Trent, Trenton, N. J.
Vincent Sisters—Howard, Boston, Mass.
Voelker, Mr. and Mrs. Frederic—Keith's, Providence, R. I., 22-27.
Wakefield, Willa Holt—Hippodrome, Cleveland, O.
Walker, Neila—Temple, Detroit, Mich., Cook's, Rochester, N. Y., 22-27.
Ware's Glover Choir—K. and P. 5th Ave., N. Y. C.
Ward Bros.—Orph., Boston, Mass.
Ward, May—Lincoln Sq., N. Y. C.
Warren and Blanchard—Haymarket, Chgo.
Wartenburg Bros.—American, Chgo.
Watson's Farmyard—Hathaway's, Lowell, Mass.
Webb and Connelly—Orph., Seattle, Wash.
Welch, Joe—Lincoln Sq., N. Y. C.
Wells, Lew—Colonial, Norfolk, Va.
Wentworth, Vesta and Teddy—Dockstader's, Wilmington, Del.
Weston, Al.—Lincoln Sq., N. Y. C.
Weston, Lucy—American, N. Y. C.
Weston, Willy—Proctor's, Newark, N. J.
Whipple, Waldo—Maj., Norfolk, Va., Orph., Portsmouth, 22-27.
White and Simmons—Orph., Omaha, Neb.
Whiting, Geo., and Clark Sisters—Maryland, Balto.
Widow's Mite—Keeney's, Bklyn.
Willard and Bond—Bijou, Saginaw, Mich., Grand, Grand Rapids, 22-27.
Williams', Francis, Ponies—Keeney's, Bklyn.
Williams, Thompson and Copeland—Indiana, So. Bend, Ind.
Wilson, Belle—Haymarket, Chgo.
Wilson, Frank and Joe—Columbia, Cincinnati, O.
Wilson, Jack—Hammerstein's, N. Y. C.
Wilson, Lizzie—Howard, Boston, Mass.
Wood and Lawson—Fulton, Bklyn.
Wood, Milt.—Greenpoint, Chgo.
Wordette, Estelle—Colonial, Norfolk, Va., Orph., Atlanta, Ga., 22-27.
Work and Ower—Grand, Portland, Ore.
Wormwood's Dogs—Greenpoint, Bklyn., Poli's, Worcester, Mass., 22-27.
WORLD, JOHN W., AND MINDELL KINGSTON—Bennett's, Ottawa, Can., Bennett's, Hamilton, Can., 22-27.
Wynn, Ressie—Hippodrome, Cleveland, O.
Wynne and Lewis—Shea's, Toronto, Can., Temple, Detroit, Mich., 22-27.
Yamamoto Brothers—Grand, Pittsburgh, Pa.
Yllerom Sisters—Proctor's, Albany, N. Y.
Young, De Witt and Sister—Bijou, Battle Creek, Mich.
Young, Irene—Lincoln Sq., N. Y. C.
Young, Ollie, and Brothers—Maj., Chgo., Grand, Indianapolis, Ind., 22-27.
Yule and Simpson—Haymarket, Chgo.
ZANCIGS, THE—356 West 145th St., N. Y. C., 'Phone 900 Audubon.
Zanettos, The—Poli's, Wilkes-Barre, Pa.
Za Zell and Vernon—Apollo, Vienna, 1-28.
Zeno, Jordan and Zeno—Cook's, Rochester, N. Y.

Born.

GARRITY.—A son, to Mr. and Mrs. J. J. Garrity (Charlotte Learn), in New York city, on Feb. 4.

WYATT.—A son to Mr. and Mrs. Jack Wyatt (Maude Alice Lee), at Chicago, Ill., on Jan. 28.

Married.

DAILEY—VANDERBILT.—Robert L. Dailey and Gertrude Vanderbilt, at Baltimore, Md., on Feb. 7.

HENNESSY—McARTHUR.—Roland Burke Hennessy and Muriel Mc

DATES AHEAD

Managers and agents of traveling companies and correspondents are earnestly asked that this department close on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Dec. 29—indefinite.
ALLEN, VIOLA (Liebler and Co., mgrs.): Chicago, Ill., 15-27.
ARIZONA (David J. Ramage, mgr.): Socorro, New Mex., 16, Albuquerque 17, Las Vegas 18, Raton 19, Dawson 20, Trinidad, Colo., 21, Pueblo 22, Colorado Springs 23, La Junta 24, Dodge City, Kan., 25, Wichita 26, Enid, Okla., 27, Oklahoma City 28.
ARLISS, GEORGE (The Devil; Harrison Grey Fiske, mgr.): Pittsburgh, Pa., 15-20, Cincinnati, O., 22-27.
ARRIVAL OF KITTY (C. S. Williams, mgr.): Lewistown, Pa., 16, Huntington 17, Tyrone 18, Clearfield 19, Punxsutawney 20, McKeesport 22-24, Latrobe 25, Kittanning 26, Tarentum 27.
AS TOLD IN THE HILLS (W. F. Mann, owner): Belle Plaine, Ia., 16, What Cheer 17, Burton 18, Centerville 19, Ottumwa 20, Ft. Madison 21, Fairfield 22.
AT CRIPPLE CREEK (E. J. Carpenter, mgr.): Baltimore, Md., 15-20, Philadelphia, Pa., 22-27.
BACHELOR'S HONEYMOON (Oakes and Gilson, mgrs.): Kingman, Kan., 16, Winfield 17, Arkansas City 18, Eureka 19, Fredonia 20, Independence 21, Neodesha 22, Cherryvale 24.
BANKER'S CHILD (Harry Shannon, mgr.): Franklin, La., 16, Patterson 17, Morgan City 18, Houma 19, Thibodaux 20.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Philadelphia, Pa., 15-27.
BATES, BLANCHE (David Belasco, mgr.): New York city Sept. 21—indefinite.
BELLEW, KYRLE (Daniel Frohman, mgr.): Chicago, Ill., 15-27.
BEN HUR (Klaw and Erlanger, mgrs.): Walla Walla, Wash., 14-16, Spokane 17-20, Butte, Mont., 22-24, Billings 25-27.
BIG JIM (Gordinier Brothers, mgr.): Gordon, Neb., 16, O'Neill 17, Orchard 18, Belden 19, Randolph 20.
BILLY THE KID (Chas. H. Wuest, mgr.): Portsmouth, O., 16, Chillicothe 17, Circleville 18, Zanesville 19, Canton 20, Ashtabula 22, Conneaut 23, Fredonia, N. Y., 25, Corry, Pa., 26, Jamestown, N. Y., 27.
BLACK BEAUTY (Neil Twomey, mgr.): Pittsburgh, Pa., 15-20.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 30—indefinite.
BOY DETECTIVE (Charles E. Blaney Amusement Co., mgrs.): Boston, Mass., 15-20, Newark, N. J., 22-27.
BREWSTER'S MILLIONS (Frederick Thompson, mgr.): Trenton, N. J., 16, New Brunswick 18, Perth Amboy 19, Plainfield 20, Newburgh, N. Y., 22, Troy 25, Albany 27.
BREWSTER'S MILLIONS (Western; Cohan and Harris, mgrs.): No. Yakima, Wash., 16, Pendleton, Ore., 17, Walla Walla, Wash., 18, Moscow, Ida., 19, Pullman, Wash., 20.
BUNCH OF KEYS (Gus Bothner, mgr.): Amarillo, Tex., 16, Clarendon 17, Childress 18, Quannah 19, Vernon 20, Wichita Falls 22, Henrietta 23, Bowie 24, Lawton, Okla., 25, Anadarko 26, Chickasha 27, Elks City 28.
BUNCO IN ARIZONA (J. L. Veronee Amusement Co., mgrs.): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
BURKE, BILLIE (Charles Frohman, mgr.): Boston, Mass., 22-27.
CARTER, MRS. LESLIE: New York city Jan. 23—indefinite.
CHAPIN, BENJAMIN (W. A. Brady, mgr.): New York city 8-20, Brooklyn, N. Y., 22-27.
CHILD OF THE REGIMENT (Chas. E. Blaney Amusement Co., mgrs.): Buffalo, N. Y., 20-27.
CHOIR SINGER (W. E. Nankeville, mgr.): Wapakoneta, O., 16, Piqua 17, Middletown 18, Jamestown 19, Springfield 20, Hamilton 21, Zanesville 22, Cambridge 23, Alliance 24, Conneaut 25, New Philadelphia 26, Steubenville 27.
CLANSMAN (George H. Brennan, mgr.): Greenville, So. Car., 16, Spartanburg 17, Asheville, N. C., 18, Salisbury 19, Charlotte 20, Greensboro 22, Durham 23, Raleigh 24, Newport News, Va., 25, Norfolk 26, Richmond 27.
COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Nov. 23—indefinite.
CONVICT 999 (A. H. Woods, mgr.): Louisville, Ky., 21-27, Hamilton, O., 28.
CORBETT, JAMES J. (H. H. Frazee, prop.): Springfield, Ill., 14-17, Peoria 18-20, East St. Louis 21, 22, Jefferson City, Mo., 23, Columbia 24, Macon 25, Brookfield 26.
COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): St. Paul, Minn., 15-20.
COWBOY AND THE THIEF (R. J. Mack, mgr.): Neodesha, Kan., 16, Arkansas City 17, Wichita 18, Emporia 19, Topeka 20, St. Joseph, Mo., 21, 22.
COWBOY GIRL (Kilroy and Britton, mgrs.): New York city 15-20, Paterson, N. J., 22, 24, Trenton 25-27.
COW PUNCHER (Central; W. F. Mann, prop.): McPherson, Kan., 16, Lyons 17, Larned 18, Great Bend 19, Salina 20, Lincoln 22, Abilene 23.
COW PUNCHER (Eastern; W. F. Mann, prop.): Clay City, Ind., 16, Linton 17, Bloomfield 18, Bloomington 19, Bedford 20, Franklin 22, Columbus 23.
CRANE, WILLIAM H. (Chas. Frohman, mgr.): Des Moines, Ia., 16, Davenport 17, Peoria, Ill., 18, Springfield 19, Evansville, Ind., 20, Nashville, Tenn., 22, 23, Memphis 24, 25, Vicksburg, Miss., 26, Jackson 27.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Washington, D. C., 15-20, Baltimore, Md., 22-27.
DEVIL (Henry W. Savage, mgr.): Baltimore, Md., 15-20.
DIXEY, HENRY E. (Henry W. Savage, mgr.): New York city Feb. 8-27.
DON'T TELL MY WIFE (Miles Berry, mgr.): Lincoln, Kan., 16.
DORO, MARIE (Gustave Frohman, mgr.): Washington, D. C., 15-20, Taunton, Mass., 22, Danbury, Conn., 23, Middletown 24, Norwich 25, New London 26, New Haven 27.
DREW, JOHN (Charles Frohman, mgr.): Detroit, Mich., 15-17, Toledo, O., 18, Indianapolis, Ind., 19, 20, Columbus, O., 22, Dayton 23, Lexington, Ky., 24, Louisville 25-27.
EAST LYNNE (Joseph King's): Louisville, Ky., 14-20.
EDESON, ROBERT (Henry B. Harris, mgr.): St. Louis, Mo., 14-20, Indianapolis, Ind., 22, 23, Dayton, O., 24, Columbus 25, 26, Toledo 27.
ELLIOTT, MAXINE (George J. Appleton, mgr.): New York city Dec. 30-Feb. 27.
END OF THE TRAIL (Willis F. Jackson's): Lawrence, Mass., 15-17, Fall River 18-20, Montreal, P. Q., 22-27.
FALSE FRIENDS (J. Jones Johnson, mgr.): Newark, N. J., 15-20.
FARMER'S DAUGHTER (Ed. Anderson, mgr.): Napa, Cal., 16, Redwood City 18, Hollister 19, Gilroy 20, Gonzales 21, Watsonville 22, Paso Robles 23, Santa Maria 24, Lompoc 25, Oxnard 26, Needles 27.
FAUST (White's; Olga Verne White, mgr.): Uvalde, Tex., 16, Sabinal 17, Seguin 18, La Grange 19, Smithville 20, Victoria 22, Bay City 23, Port Arthur 24.
FAVERSHAM, WILLIAM (Frank J. Wistach, mgr.): Washington, D. C., 15-20, Philadelphia, Pa., 22-27.
FIGHTING PARSON (W. F. Mann, prop.): Fenton, Mich., 17, Pontiac 18, Papeer 19, Port Huron 20, Monroe 22.
FIGMAN, MAX (John Cort, mgr.): Americus, Ga., 16, Way Cross 17, Jacksonville, Fla., 18, Brunswick, Ga., 19, Savannah 20, Charleston, S. C., 22, Augusta, Ga., 23, Columbia, S. C., 24, Greenville 25, Spartanburg 26, Asheville, N. C., 27.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Chicago, Ill., 15-27.
FLAMING ARROW (Lincoln J. Carter, mgr.): Kansas City, Mo., 14-20.
FOR HER CHILDREN'S SAKE (H. R. Travis Amusement Co., mgrs.): Worcester, Mass., 15-20, Holyoke 22-24, Springfield 25-27.
FROM SING SING TO LIBERTY (Charles E. Blaney Amusement Co., mgrs.): Cleveland, O., 14-20, Buffalo, N. Y., 21-27.
GAMBLER OF THE WEST (A. H. Woods, mgr.): Memphis, Tenn., 14-20, Birmingham, Ala., 21-27.
GANTON AND CO. (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 15-20.
GENTLEMAN FROM MISSISSIPPI (W. A. Brady and Jos. Grismer, mgrs.): New York city Sept. 29—indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): Bridgeport, Conn., 15, New York city 22-March 13.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city Oct. 19-Feb. 27.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Philadelphia, Pa., 15-20, Providence, R. I., 22-27.
GILMORE, PAUL (Jules Murry, mgr.): Salt Lake City, U., 14-20, Boise, Ida., 24.
GIRL AND THE GAWK (Will H. Locke, mgr.): Minden, Neb., 16, 17, Arapahoe 18, Orleans 19, Alma 20.
GIRL IN RED (M. C. Elliott, mgr.): Tampa, Fla., 15-20.
GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): New Haven, Conn., 15-17, Bridgeport 19, 20.
GIRLS (Western; Sam S. and Lee Shubert, Inc., mgrs.): Salt Lake City, U., 15-17.
GLASER, VAUGHAN: Toronto, Ont., 15-20.
GRAUSTARK (Eastern; A. G. Delamater, mgr.): Lancaster, Pa., 17, Allentown 18, Dover, N. J., 19, New Brunswick 20, Bridgeport, Conn., 22, New London 23, Norwich 24, Middletown 25, Willimantic 26, Waterbury 27.
GRAUSTARK (Western; A. G. Delamater, mgr.): Burlington, Ia., 17, Davenport 18, Moline, Ill., 19, Peoria 21-24, La Salle 25, Streator 26, Decatur 27, Springfield 28.
GRAUSTARK (Central; A. G. Delamater, mgr.): Elkins, W. Va., 16, Grafton 17, Fairmont 18, Charleston 19, 20, Gallipolis, O., 22, Huntington, W. Va., 23, Parkersburg 24, Marietta, O., 25, Bellaire 26, Canal Dover 27.
HACKETT, JAMES K. (Hackett Amusement Co., mgrs.): Toronto, Ont., 8-20, Buffalo, N. Y., 22-27.
HACKETT, NORMAN (Jules Murry, mgr.): St. Louis, Mo., 14-20, Kansas City 21-27.
HALL ROOM BOYS (T. J. Morton, mgr.): Tipton, Ind., 16, Wabash 17.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Salem, Ore., 16, Astoria 17, Portland 18-20, Seattle, Wash., 21-27.
HANS HANSON (Louis Reis, mgr.): Salisbury, Mo., 16, Brunswick 17, Carrollton 18, Lexington 19, Richmond 20.
HAPPY MARRIAGE (Charles Frohman, mgr.): Boston, Mass., 8-20, Philadelphia, Pa., 22-27.
HEIR TO THE HOORAH (Quinby and Dooley, mgrs.): Wheeling, W. Va., 15-17, Youngstown, O., 18-20, Columbus 22-24, Dayton 25-27.
HENDRICKS, BEN (Wm. Gray, mgr.): Urbana, Ill., 16, Danville 17, 18, Charleston 19, Paris 20.
HERMAN, SELMA (Howard Hall Amusement Co., mgrs.): Chicago, Ill., 14-20, St. Louis, Mo., 21-27.
HIDDEN HAND (R. E. Broughton, mgr.): Pocahontas, Ark., 16, Popular Bluff, Mo., 17, Charleston 18, Dexter 19, Morehouse 20, Campbell 22, Kennett 23.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): New York city 15-20, Brooklyn, N. Y., 22-27.
HOLY CITY (Coast; Le Comte and Flesher, mgrs.): Eureka, U., 16, Mammouth 17, Richfield 18, Manti 19, Mt. Pleasant 20, Ephriam 21, Provo 22, Grand Junction, Col., 24, Leadville 25, Salida 26, Canon City 27.
HORITZ, JOSEPH (W. M. Goodman, mgr.): Philadelphia, Pa., 15-20.
HUMAN HEARTS (Eastern; W. E. Nankeville, mgr.): Springfield, O., 16, Sidney 17, Marion 18, Lorain 19, McKeesport, Pa., 20, Akron, O., 22-24, Youngstown 25-27.
HUMAN HEARTS (Southern; W. E. Nankeville, mgr.): Pittsville, Ill., 16, Beardstown 17, Pana 18, Minonk 19, Streator 20, Chicago Heights 21, Valparaiso, Ind., 22, Peru 23, Franklin 25, Seymour 26, Madison 27.
HUMAN HEARTS (Western; Wm. F. Riley, mgr.): Rochester, Ind., 16, Crawfordsville 17, Rockville 18, Lebanon 19, Logansport 20, Waukegan, Ill., 21, Belvidere 22, Marengo 23, De Kalb 24, Sycamore 25, Rochelle 26, Beloit, Wis., 27, Racine 28.
IN OLD KENTUCKY (A. W. Dingwell, mgr.): Plainfield, N. J., 16, New Brunswick 17, Brooklyn, N. Y., 22-27.
IN THE NICK OF TIME (J. F. Sullivan, mgr.): Chattanooga, Tenn., 14-20.
IN WYOMING (H. E. Pierce and Co., mgrs.): St. Joseph, Mo., 16, 17, Rock Island, Ill., 18, Davenport, Ia., 19, Moline, Ill., 20, Chicago, 21-27.
JAMES, LOUIS (Wallace Munro, mgr.): Eau Claire, Wis., 16, Madison 17, Oshkosh 18, Fond du Lac 19, Sheboygan 20, Milwaukee 22-24, South Bend, Ind., 25, Goshen 26, Kalamazoo, Mich., 27.
JEFFERSON, JOSEPH AND WILLIAM W. (S. W. Donalds, mgr.): Pensacola, Fla., 16, Tallahassee 17, Thomasville, Ga., 18, Waycross 19, Albany 20, Macon 22, Americus 23, Montgomery, Ala., 24, Selma 25, Meridian, Miss., 26, Birmingham, Ala., 27.
JEFFERSON, THOMAS (Wm. L. Malley, mgr.): Los Angeles, Cal., 14-20, Goldfield, Nev., 22, Ogden, U., 24, Salt Lake City 25-27.
KALICH, BERTHA (Harrison Grey Fiske, mgr.): Providence, R. I., 15-20, Philadelphia, Pa., 22-27.
KENTUCKIAN (Wm. K. Sparks, mgr.): Cincinnati, O., 14-20, Toledo 21-24, Grand Rapids, Mich., 25-27.
KIDNAPPED FOR A MILLION (R. H. Perry, mgr.): Vienna, Ill., 16, Coulterville 17, Harrisburg 19, Golconda 20.
LACKAYE, WILTON (Wm. A. Brady, mgr.): New York city Dec. 31—indefinite.
LENA RIVERS (Central; Burton Nixon, mgr.): Pawnee, Neb., 16, Wymore 17, Hanover, Kan., 18, 19, Belleville 20, Concordia 24, Fairbury, Neb., 25, Beatrice 26, Lincoln 27.
LENA RIVERS (Eastern; Burton Nixon, mgr.): Connerwille, Ind., 15, Shelbyville 19, Columbus 20, Bedford 22, Bloomington 24, Linton 25, Washington 26, Vincennes 27.
LENA RIVERS (Western; Burton Nixon, mgr.): Desloge, Mo., 16, Farmington 17, Fredericktown 18, Bonne Terre 19, Troy 22, Montgomery 23, Mexico 24, Fulton 25, Fayette 26, Moberly 27, St. Charles 28.
LILY AND THE PRINCE (Frank Holland, mgr.): Lockhart, Tex., 16, Smithville 17, Taylor 18, Temple 19, Rockdale 20, Calvert 22, Marlin 24, West 25, Cleburne 26, Weatherford 27.
LION AND THE MOUSE (Henry B. Harris, mgr.): Princeton, Ind., 16, Ottawa, Ill., 17, Streator 18, Galesburg 19, Rock Island 20, Moline 21, Davenport, Ia., 22, Muscatine 23, Washington 24, Ottumwa 25, Centerville 26, Albia 27.
LION AND THE MOUSE (Henry B. Harris, mgr.): Waco, Tex., 16, Austin 17, San Antonio 18, 19, Houston 20, Galveston 21, Beaumont 22, Lake Charles, La., 23, Jennings 24, Lafayette 25, Alexandria 26, Shreveport 27.
LION AND THE MOUSE (Henry B. Harris, mgr.): Newport, Ark., 16, Batesville 17, Jonesboro 18, Paris, Tenn., 19, Clarksville 20, Madisonville, Ky., 22, Henderson 23, Owensboro 24, Bowling Green 25, Lebanon 26, Danville 27.
LITTLE PROSPECTOR (Frank G. King, mgr.): Prescott, Ark., 16, Arkadelphia 17, Malvern 18, Pine Bluff 19, Little Rock 20, Hot Springs 22, Morrillton 23, Clarksville 24, Sallisaw, Okla., 25, Hatleyville 26, Hartsborn 27.
MALLORY, CLIFTON (S. A. Arnold, mgr.): Sault Ste. Marie, Mich., 16, Munising 17, Marquette 18, Manistique 19, Gladstone 20, Escanaba 21, Ironwood 22, Ashland, Wis., 24, Merrill 26, Rhinelander 27, Warsaw 28.
MAN FROM HOME (Liebler and Co., mgrs.): New York city Aug. 17—indefinite.
MAN OF THE HOUR (Central; Brady and Grismer, mgrs.): Pittsburgh, Pa., 15-20, Newark, N. J., 22-28.
MAN OF THE HOUR (Midland; Brady and Grismer, mgrs.): Darlington, S. C., 16, Florence 17, Columbia 18, Charleston 19, 20, Augusta, Ga., 22, Savannah 23, Jacksonville, Fla., 24, Tampa 25, St. Augustine 26, Brunswick, Ga., 27.
MAN OF THE HOUR (New England; Brady and Grismer, mgrs.): Portland, Me., 16, 17, Dover, N. H., 18, Salem, Mass., 19, 20, Hartford, Conn., 22-28.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Austin, Tex., 16, Waco 17, Ft. Worth 18-20, Dallas 22-27, Shreveport, La., 28.
MANN, LOUIS (Wm. A. Brady, mgr.): St. Louis, Mo., 15-20.
MANTELL, ROBERT (Wm. A. Brady, mgr.): Baltimore, Md., 15-20, Washington, D. C., 22-27.
MARLOWE, JULIA (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 15-March 13.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., Feb. 15-March 6.
MEADOW BROOK FARM (Central; W. F. Mann, prop.): Superior, Neb., 16, Red Cloud 17, Holdredge 18, Minden 19, Grand Island 20.
MEADOW BROOK FARM (Eastern; W. F. Mann, prop.): Clearfield, Pa., 16, Houtzdale 17, Bellefonte 18, Phillipsburg 19, Williamsport 22, Towanda 23.
MELVILLE, ROSE (J. R. Sterling, mgr.): Kansas City, Mo., 14-20, St. Louis 21-27.
MERRITT, GRACE (S. T. King, mgr.): Cincinnati, O., 14-20, New Castle, Ind., 22, Alexandria 23, Marion 24, Hartford City 25, Kokomo 26, Michigan City 27.
MERRY NEW YORK MAID (Joseph H. Troxel, mgr.): Monroe, La., 16, Pine Bluff, Ark., 17, Clarendon 18, Forrest City 19, Jonesboro 20, Paragould 22, Batesville 23, Newport 24, Hot Springs 25, Little Rock 26, Arkadelphia 27.
MESSENGER BOY 42 (Geo. W. Gallagher, mgr.): Akron, O., 15-17, Columbus 18-20, Wheeling, W. Va., 22-24, Youngstown, O., 25-28.
MILDRED AND BOUCLERE (Harry Bouclere, mgr.): Asbury Park, N. J., 16, Trenton 17, Chester, Pa., 18, Chambersburg 19, Easton, Pa., 20, York 22, Hanover 23, Frederick, Md., 24, Lancaster, Pa., 25, Reading 26, Harrisburg 27.
MILLER, HENRY (Henry Miller, mgr.): Indianapolis, Ind., 15-17, Louisville, Ky., 18-20.
MILLIONAIRE AND THE POLICEMAN'S WIFE (A. H. Woods, mgr.): Manchester, N. H., 18-20, Worcester, Mass., 22-27.
MILLIONAIRE'S REVENGE: Washington, D. C., 15-20, Pittsburgh, Pa., 22-27.
MONTANA (Eastern; Harry D. Carey, prop.; Hoop Hadley, mgr.): Keene, N. H., 16, St. Albans, Vt., 17, Ottawa, Ont., 18-20, Toronto 22-27.
MONTANA (Southern; Harry D. Carey, prop.; Hoop Hadley, mgr.): Lockport, N. Y., 16, Medina 17, Erie, Pa., 18-20.
MONTANA (Western; Harry D. Carey, prop.; Bill Ryno, mgr.): Emporia, Kan., 16, Wichita 17, Blackwell, Okla., 18, Ponca 19, Oklahoma City 20.
MRS. TEMPLE'S TELEGRAM (Chas. H. Smal' and Thos. Hall, mgrs.): Mason City, Ia., 16, Sioux Falls, S. D., 18, Yankton 19, Sioux City, Ia., 20, Omaha, Neb., 21-24, Des Moines, Ia., 25-27.
MY BOY JACK (Fred G. Conrad, mgr.): Clinton, Okla., 16, Elk City 17, Sayre 18, Weatherford 19, Minco 20, Marlow 22, Duncan 23, Chickasha 24, Paul's Valley 25, Marietta 26, Tishomingo 27.
NAZIMOVA, MME. (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 15-20.
NEILSON, HORTENSE: Rock Island, Ill., 16, Washington, Ia., 17.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Newburgh, N. Y., 16, Poughkeepsie 17, Troy 18, Schenectady 19, Albany 20, Utica 22, Oswego 23, Watertown 24, Rome 25, Glens Falls 26, Bennington, Vt., 27.
OLD ARKANSAS (L. A. Edwards, mgr.): Marysville, Kan., 16, Waterville 17, Washington 18, Wakefield 19, Clay Center 20, Aurora 22, Glen Elder 23, Glasco 24, Delphos 25, Minneapolis 26, Hope 27.
OLD HOMESTEAD (Franklin Thompson, mgr.): Jersey City, N. J., 15-20.
O'MARA, JOSEPH (Brooks and Dingwall, mgrs.): Chicago, Ill., 14-27.
ON THE FRONTIER (B. Claman, mgr.): Sturgis, S. Dak., 16, Deadwood 17, Spearfish 18, Belle Tourche 19, Lead 20.
ON THE FRONTIER (Burgner and Alton, mgrs.): Wytheville, Va., 16, Marion 17, Abingdon 18, Bristol, Tenn., 19, Johnson City 20, Elizabethton 22, Greenville 23, Morristown 24, 25, Newport 26, Asheville, No. Car., 27.
ON TRIAL, FOR HIS LIFE (A. H. Woods, mgr.): Chicago, Ill., 14-March 6.
OSTERMAN, KATHERINE (M. Osterman, mgr.): Brantford, Ont., 16, Galt 17, Guelph 18, Stratford 19, Woodstock 20.
OUR NEW MINISTER (Jos. Conyers, mgr.): Providence, R. I., 15-20, Trenton, N. J., 22-24, Vineland 25, Burlington 26, Lancaster, Pa., 27.
OUTLAW'S CHRISTMAS (P. H. Sullivan, mgr.): Montreal, P. Q., 15-20.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Rochester, N. Y., 15-20, Fitchburg, Mass., 22, Lawrence 23, Haverhill 24, Gloucester 25, Salem 26, Lynn 27.
PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): Menominee, Wis., 16, Gladstone, Mich., 17, Escanaba 18, Iron Mountain 19, Calumet 20, Lake Linden 21, Hancock 22, Ishpeming 23, Marquette 24, Bay City 25, Saginaw 27.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Brooklyn, N. Y., 15-20, Washington, D. C., 22-27.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Chillicothe, O., 16, Portsmouth 17, Ashland, Ky., 18, Huntington, W. Va., 19, Parkersburg 20.
PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): Bartlesville, Okla., 16, Oklahoma City 17, 18, Guthrie 19, El Reno 20, Ft. Smith, Ark., 22-24, Sherman, Tex., 25, Denison 26, Greenville 27.
PAIR OF COUNTRY KIDS (G. Jay Smith, mgr.): Greenville, Ky., 16, Princeton 17, Murray 18, Mayfield 19, Paducah 20, Metropolis, Ill., 22, Harrisonburg 23, Mt. Carmel 24, Robinson 25, Casey 26, Centralia 27, Collinsville 28.
PATTON, W. B. (J. M. Stout, mgr.): McKinney, Tex., 16, Greenville 17, McAlester, Okla., 18, Muskogee 19, Vinita 20, Pittsburg, Kan., 21.
PHANTOM DETECTIVE (Rowland and Clifford Amusement Co., mgrs.): Holyoke, Mass., 18-20, Worcester 22-27.
POLLY OF THE CIRCUS (Fred Thompson, mgr.): Buffalo, N. Y., 15-20.
POLLY OF THE CIRCUS (Fred Thompson, mgr.): Savannah, Ga., 15-17, Macon 18, 19, Columbus 20, Montgomery, Ala., 22, Pensacola, Fla., 23, Mobile, Ala., 24, 25, Selma 26, Meridian, Miss., 27.
POYNTER, BEULAH (Burton Nixon, mgr.): Philadelphia, Pa., 15-20, Brooklyn, N. Y., 22-27.
PRINCE OF SWINDLERS (A. H. Woods, mgr.): St. Louis, Ill., 14-20.
RAEBURN, JUDITH (Darrell H. Lyall, mgr.): Three Rivers, Mich., 16, Goshen, Ind., 17, South Bend 18, Laporte 19, Michigan City 20, Racine, Wis., 21, Hammond, Ind., 22.
RIGHT OF WAY (Klaw and Erlanger, mgrs.): Denver, Colo., 15-21, Cheyenne, Wyo., 22, Greeley, Colo., 23, Boulder 24, Colorado Springs 25, Victor 26, Pueblo 27.
ROBERTS, FLORENCE (John Cort, mgr.): Leadville, Colo., 16, Salida 17, Pueblo 18, Colorado Springs 19, Boulder 20, Denver 21-27.
ROBSON, ELEANOR (Liebler and Co., mgrs.): New York city Jan. 25—indefinite.
ROBSON, MAY (L. S. Sire, mgr.): Cleveland, O., 14-20, Pittsburgh, Pa., 22-27.
ROCKY MOUNTAIN EXPRESS (Eastern; Klimt and Gazzolli Co., props.): Detroit, Mich., 14-20.
RORY OF THE HILL (A. R. Beer, mgr.): Rochester, N. Y., 15-17, Syracuse 18-20.
ROUND UP (Klaw and Erlanger, mgrs.): Kansas City, Mo., 14-20, Omaha, Neb., 22-28.
ROYAL SLAVE (George H. Bubb, mgr.): North Platte, Neb., 16, Lexington 17, Harvard 18, Fairfield 19, Kearney 20, Holdredge 22, Hastings 23, Broken Bow 25, Mason City 28, Grand Island 27.
RUSSELL, ANNIE (Wagenhals and Kemper, mgrs.): St. Louis, Mo., 15-27.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Chicago, Ill., 15-27.
SANTLEY, JOSEPH (Wm. Wood, mgr.): Pittsburgh, Pa., 15-20, Cleveland, O., 21-27.
SAVAGE KING (Le Comte and Flesher, mgrs.): Forrest City, Ark., 16, Marianna 17, Clarksdale, Miss., 19, Greenville 20, Arkansas City, Ark., 22, Wilmot 23, Monroe, La., 24, Ruston 25, Junction City, Ark., 26, Eldorado 27, Minona, Miss., 28.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Dayton, O., 16-20.
SERVANT IN THE HOUSE (Henry Miller, mgr.): Philadelphia, Pa., 15-27.
SHADOWED BY THREE (W. F. Mann, prop.): Wilmington, Del., 18-20, Pittsburgh, Pa., 22-27.
SHEA, THOMAS (Cohan and Harris, mgrs.): Detroit, Mich., 14-20, Cleveland, O., 22-27.
SHEPHERD KING (Wm. A. Brady, mgr.): Birmingham, Ala., 15, 16, Memphis, Tenn., 17-20, Cincinnati, O., 22-28.
SHOEMAKER (Howard Powers, mgr.): Paterson, N. J., 15-17, Boonton 18, Hackettstown 19, Stroudsburg, Pa., 20, Reading 22, Harrisburg 23, Columbia 24, West Chester 25, Pottstown 26, Wilmington, Del., 27.
SHORE ACRES (Miller and Rheinstrom, mgrs.): Denver, Col., 14-20.
SIS PERKINS (Eddie Delaney, mgr.): Golconda, Ill., 16, Carterville 17, Herrin 18, Du Quoin 19, Coulterville 20, St. Charles, Mo., 21, Roodhouse, Ill., 22, Winchester 23, Bushnell 24, Rushville 25, Avon 26, Galesburg 27, Peoria 28.
SKINNER, OTIS (Charles Frohman, mgr.): New York city 15-20, Baltimore, Md., 22-27.
SOLD INTO SLAVERY (A. J. Spencer, mgr.): Holyoke, Mass., 15-17, Boston, 22-27.
SOTHERN, E. H. (Sam S. and Lee Shubert, Inc., mgrs.): Spokane, Wash., 15, 16, Salt Lake City, U., 17-20, Denver, Colo., 22-28.
SPONG, HILDA (L. S. Sire, mgr.): Buffalo, N. Y., 15-20.
SPOONER, CECIL (Chas. E. Blaney Amusement Co., mgrs.): Atlanta, Ga., 14-27.
STAHL, ROSE (Henry B. Harris, mgr.): Philadelphia, Pa., 15-27.
STARR, FRANCES (David Belasco, mgr.): New York city Jan. 19—indefinite.
SULLY, DANIEL: Colfax, Wash., 16, Walla Walla 17, No. Yakima 18, Ellensburg 19, Tacoma 20, Everett 21, Bellingham 22, New Westminster, B. C., 23, Vancouver 24, 27.
SUNNY SOUTH (J. C. Rockwell, mgr.): Wellsville, N. Y., 16, Andover 17, Canaseraga 18, Addison 19, Westfield, Pa., 20.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Morgantown, W. Va., 16, Charlerot, Pa., 17, Monongahela 18, Canonsburg 19, Waynesburg 20, East Liverpool, O., 22.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Plymouth, Pa., 16, Berwick 17, Bloomsburg 18, Danville 19, Sunbury 20, Muncie 22.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Herrington, Kan., 16, Abilene 17, Salina 18, McPherson 20, Sterling 22.
TEXAS (Broadhurst and Currie, mgrs.): Indianapolis, Ind., 15-17, Akron, O., 18-20, Youngstown 22-24, Wheeling, W. Va., 25-27.
TEXAS (Western; Broadhurst and Currie, mgrs.): South Chicago, Ill., 14-17.
THAYER, OTIS B. (Moore and Hoops, mgrs.): Bluffton, Ind., 16, Marion 17, Muncie 18, Anderson 19, Richmond 20, Madison 22, Bloomington 23, Crawfordsville 24, Lafayette 27.
THIEF (Charles Frohman, mgr.): Utica, N. Y., 16, 17, Elmira 18, Youngstown, O., 19, 20, Canton 22, Lima 23, Ft. Wayne, Ind., 24, 25, Kalamazoo, Mich., 26, Madison, Wis., 27.
THIEF (Charles Frohman, mgr.): Richmond, Ind., 16, Shelbyville 17, Columbus 18, Greensburg 19, Anderson 20, Muncie 22, Marion 23, Kokomo 24, Elwood 25, Frankfort 26, Crawfordsville 27.
THIEF (Western; Chas. Frohman, mgr.): Pittsburg, Kan., 16, Independence 17, Coffeyville 18, Chanute 19, Iola 20, Ft. Scott 22, Liberty 23, Clinton, Mo., 24, Sedalia 25, Boonville 26, Columbia 27.
THIRD DEGREE (Henry B. Harris, mgr.): New York city Feb. 1—indefinite.
THREE YEARS IN ARKANSAW (Ben Stone, mgr.): Corvallis, Ore., 16, Grant's Pass 20.
THROUGH DEATH VALLEY (J. D. Barton and Co., mgrs.): Louisville, Ky., 14-20, St. Louis, Mo., 21-27.
THURSTON, ADELAIDE (Francis X. Hope, mgr.): Minneapolis, Minn., 14-17, St. Paul 18-21, St. Peter 22, Albert Lea 23, Owatonna 24, Northfield 25, Red Wing 26, Rochester 27.
TONY, THE BOOTBLACK (A. H. Woods, mgr.): Buffalo, N. Y., 15-20, Philadelphia, Pa., 22-27.
TRAVELING SALESMAN (Henry B. Harris, mgr.): New York city Aug. 10—indefinite.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Oswego, N. Y., 16, Gloversville 17, Bennington, Vt., 18, Troy, N. Y., 20, Glens Falls 22, Granville 23, Burlington, Vt., 24, Kingston, N. Y., 25, Newburgh 26, Poughkeepsie 27.
TWO ORPHANS (Will H. Nicholson, mgr.): Livingston, Tex., 16, Nacogdoches 17, Garrison 18, Timpson 19, Rustin, La., 20, Junction City, Ark., 22, Eldorado 23, Arkadelphia 25, Hot Springs 26, Pine Bluff 27.
UNCLE TOM'S CABIN (Coast; Stetson's): Ashland, Ore., 16, Medford 17, Grant's Pass 18, Eugene 20, Salem 22, Albany 23, Corvallis 24, Silverton 25, Hillsboro 27, Portland 28.
UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Oskaloosa, Ia., 16, Alba 17, Centerville 18, Fairfield 19, Burlington 20, Davenport 21.
UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Plattsburg, N. Y., 16, Rutland, Vt., 17, Granville, N. Y., 18, Saratoga 19, Poughkeepsie 20, Troy 22, 23, Amsterdam 25, Rome 26, Utica 27.
UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Laporte, Ind., 16, South Bend 17, Elkhart 18, Coldwater, Mich., 19, Jackson 20, Chicago, Ill., 21-27, Battle Creek, Mich., 28.
UNDER TWO FLAGS (M. C. Elliott, mgr.): Los Angeles, Cal., 7-20, San Francisco 21-27.
VAMPIRE (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., 7-20.
VIA WIRELESS (Fred Thompson, mgr.): Brooklyn, N. Y., 15-20.
VIRGINIAN (Kirke La Shelle Co., mgrs.): Greeley, Colo., 18, Cheyenne, Wyo., 17, Kearney, Neb., 18, Grand Island 19, Lincoln

RENTFROW (J. N. Rentfrow, mgr.): Houston, Tex., Dec. 20—indefinite.
ROBER, KATHERINE (Ed. Fiske, mgr.): Auburn, N. Y., Dec. 21—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Aug. 16—indefinite.
SIMMONS (Earle C. Simmons, mgr.): Waterbury, Conn., Jan. 25—indefinite.
STANDARD THEATRE (Fred Dancy, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
STANFORD AND WESTERN: Philadelphia, Pa.—indefinite.
SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—indefinite.
THANHOUSER (Edwin Thanhouser, mgr.): Chicago, Ill., Aug. 29—indefinite.
TRAHERN (Al. Trahern, mgr.): Camden, N. J., Dec. 24—indefinite.
VALENCIA: San Francisco, Cal., Sept. 12—indefinite.
WEBSTER ASSOCIATE PLAYERS (Harry McRae Webster, mgr.): Philadelphia, Pa., Feb. 8—indefinite.
WINNIPEG GRAND OPERA HOUSE (Wedgwood Nowell, mgr.): Winnipeg, Man., Oct. 12—indefinite.
WOLFE (J. A. Wolfe, mgr.): Joplin, Mo.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 29—indefinite.
YIDDISH (M. M. Thomashefsky, mgr.): Philadelphia, Pa., Jan. 15—indefinite.

REPERTOIRE COMPANIES.

ADAM GOOD (Monte Thompson, mgr.): Middletown, N. Y., 15-20, Paterson, N. J., 22-27.
AMERICAN STOCK (Fred R. Willard, mgr.): Newark, O., 15-20.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): North Adams, Mass., 15-20, Northampton 22-24.
BISHOP, CHESTER (Chester Bishop, mgr.): Charleston, W. Va., 15-20.
BROWN, KIRK (J. J. Macauley, mgr.): Pittsfield, Mass., 15-20, North Adams 22-27.
CARPENTER, FRANKIE (Jere Grady, mgr.): Lowell, Mass., 15-20, Lynn 22-27.
CHASE-LISTER (Northern: Glenn F. Chase, mgr.): Litchfield, Minn., 17-20, Willmar 22-27.
CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Roanoke, Va., 15-20, Lynchburg 22-27.
CHAUNCEY-KIEFFER STOCK (Fred Chauncey, mgr.): Corning, N. Y., 15-20, Cortland 22-27.
COOK STOCK (Carl M. Cook, mgr.): Hornell, N. Y., 15-20, Elmira 22-27.
CUTTER STOCK (Wallace R. Cutter, mgr.): Van Wert, O., 15-20, Wabash, Ind., 22-27.
DALRYMPLE COMEDY (W. H. Dalrymple, mgr.): Panama Canal Zone Jan. 11-March 27.
DE LACEY, LEIGH: Glens Falls, N. Y., 15-20, Schenectady 22-27.
EMERSON STOCK (Jack Emerson, mgr.): Marshall, Tex., 15-20.
FENBERG, GEORGE (George Fenberg, mgr.): Danbury, Conn., 15-20, Pittsfield, Mass., 22-27.
GRAYCE, HELEN (N. Appell, mgr.): East Liverpool, O., 15-20.
HALL, DON C.: Tuxedo, N. Y., 15-20.
HARVEY STOCK (J. S. Carside, mgr.): Chippewa Falls, Wis., 15-20, Eau Claire 22-27.
HAYWARD, GRACE (Geo. H. Gatts, mgr.): Quincy, Ill., 15-20.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Warsaw, Ind., 15-20.
HICKMAN-BESSEY: Leavenworth, Kan.—indefinite.
HICKMAN-BESSEY (Co. A): Decatur, Ill., 15-20.
HICKMAN-BESSEY STOCK (Co. B): Fred C. Stein, mgr.): Monmouth, Ill., 15-20, Streator 22-27.
HIMMELEIN'S FRANKLIN STOCK (C. G. Hilton, mgr.): Delaware, O., 15-20, Marion, Ind., 22-27.
HIMMELEIN'S IDEALS (L. A. Earle, mgr.): Lockport, N. Y., 15-20.
HIMMELEIN'S IMPERIAL STOCK (R. F. Himmelein, mgr.): Monessen, Pa., 15-20, Morgantown, W. Va., 22-27.
IMSON, BURT (Burt Imson, mgr.): Souris, No. Dak., 15-17, Rugby 22-27.
JORDAN STOCK (Virgil P. Dawes, mgr.): Uniontown, W. Va., 15-17, West Union 18-20, Parkersburg 22-24, Marietta, O., 25-27.
KENNEDY, JAMES (Spitz, Nathanson and Nason, mgrs.): Zanesville, O., 14-20, Findlay 22-27.
KNICKERBOCKER STOCK (Chas. A. Clark, mgr.): Williamsport, Pa., 15-20.
MASON-NEWCOMB (Dick Mason and Harry Newcomb, mgrs.): Rockingham, N. C., 15-20, Kingstree, So. Car., 22-24, Darlington 25-27.
MATINEE GIRL (J. S. Jackson, mgr.): Claremore, Okla., 15, 16.
MAXAM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Ada, Minn., 15-20, Staples 22-27.
McDONALD STOCK (Co. 1: G. W. McDonald, mgr.): Anadarko, Okla., 15-20.
McDONALD STOCK (Co. 2: Earl McDonald, mgr.): Natchitoches, La., 14-20.
MOREY STOCK (Le Comte and Flesher, mgrs.): San Angelo, Tex., 14-20.
MORTIMER, CHARLES (J. M. Hill, mgr.): Durham, Ont., 15-17, Harriston 18-20, Owen Sound 22-24, Meaford 25-27.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Bangor, Me., 15-20.
NORTH BROTHERS' STOCK (D. H. Hadermann, mgr.): Waterloo, Ia., 15-20, Cedar Rapids 21-28.
NORTH BROTHERS' COMEDIANS (Ira Swisher, mgr.): Bellaire, O., 15-20, Washington, Pa., 22-27.
ORPHEUM STOCK (Edward Doyle, mgr.): Peru, Ind., 15-20.
PARTELLO STOCK (Eastern: W. A. Partello, mgr.): Franklin, Pa., 15-20, Erie 22-27.
PELZER STOCK (Geo. W. Scott, mgr.): Springville, U., 15-20, Mercur 22-27.
PEOPLE'S STOCK (Jack Hutchison, mgr.): Anderson, Ind., 15-27.
POWER STOCK (Herbert H. Powers, mgr.): St. Catharines, Ont., 15-20, Brantford 22-27.
PRICE'S POPULAR PLAYERS (John R. Price, mgr.): Jacksonville, Fla., Jan. 20-April 30.
ROSAR-MASON STOCK (P. C. Rosar, mgr.): Hammond, Ind., 15-20.
SAVIDGE STOCK (Walter Savidge, mgr.): Council Bluffs, Ia., 21, Atlantic 22-28.
STODDART STOCK: Kenora, Ont., 15-27.
TAYLOR STOCK (Robert Taylor, mgr.): Mercer, Pa., 15-20.
TAYLOR STOCK (H. W. Taylor, mgr.): Meriden, Conn., 15-20, New Britain 22-27.
THAT STOCK (D. Otto Hitner, mgr.): Waukegan, Ill., 15-21, Kenosha, Wis., 22-28.
TRIPLETT, WILLIAM: Savannah, Ga., Feb. 8—indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Port Chester, N. Y., 15-20, Yonkers 22-27.
VERNON STOCK (B. B. Vernon, mgr.): Raleigh, N. C., 15-20, Wilmington 22-27.
WARD COMEDY (Hugh J. Ward, mgr.): Singapore, Straits Settlement, Asia, 4-27, Shanghai, China, March 1-31, Hong Kong April 5-30.
WIDDIFIELD STOCK (W. F. Boyer, mgr.): Grand Island, Neb., 15-17, Hastings 18-20, Kearney 22-24, York 25-27.
WIGHT THEATRE (Hilliard Wight, mgr.): White Lake, S. Dak., 15-20, Chamberlain 22-27.
WINNINGER BROTHERS' STOCK: Ft. Madison, Ia., 15-20, Beardstown, Ill., 22-27.

OPERA AND MUSICAL COMEDY.

ALASKAN (John Cort, mgr.): Winnipeg, Man., 15-17, Grand Forks, No. Dak., 18, Fargo 19, Duluth, Minn., 20, Minneapolis 21-24, St. Paul 25-27.
AMERICAN IDEA (Cohan and Harris, mgrs.): Brooklyn, N. Y., 15-27.
AMERICAN THEATRE OPERA: San Francisco, Cal., Aug. 23—indefinite.
BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): New York city 15-20.
BLACK PATTI TROUBADOURS (Voelchel and Nolan, mgrs.): Memphis, Tex., 16, Clarendon 17, Amarillo 18, Dalhart 19, Trinidad 20, Dawson, N. M., 21, Raton 22.
BOSTON GRAND OPERA (George S. Starling, mgr.): Harrisburg, Pa., 15, 17, Johnstown 18-20, Altoona 22-24, Uniontown 25, Beaver Falls 26, 27.
BOSTON IDEAL OPERA (P. O. Burgess, mgr.): Topeka, Kan., Dec. 21—indefinite.
BROKEN IDOL (B. F. Whitney, mgr.): Chicago, Ill., Aug. 22—indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Seattle, Wash., 15-20, Hoquiam 21, Aberdeen 22, Tacoma 24, Victoria, B. C., 26, Westminster 27.
BUSTER BROWN (Eastern: Buster Brown Amusement Co., props.): Thibodaux, La., 16, Houma 17, Morgan City 18, New Iberia 19, Lafayette 20, Crowley 21, Lake Charles 22, Alexandria 23, Natchitoches 24, Shreveport 25, Monroe 26, Vicksburg, Miss., 27.
BUSTER BROWN (Western; Buster Brown Amusement Co., props.): Houston, Tex., 15, 17, Galveston 16, 19, Beaumont 20, Palestine 22, Marshall 23, Longview 24, Greenville 25, Ft. Worth 26, 27.
CAHILL, MARIE (D. V. Arthur, mgr.): Chicago, Ill., 15-March 6.
CANDY KID (Kilroy and Britton, mgrs.): Brooklyn, N. Y., 15-20, Syracuse, N. Y., 22-24, Rochester 25-27.
CARLE, RICHARD (Carle and Marks, mgrs.): Nashville, Tenn., 16, Chattanooga 17, Atlanta, Ga., 18, Montgomery, Ala., 19, Mobile 20, New Orleans, La., 21-27, Lake Charles 28.
CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Baltimore, Md., 15-20, Lebanon, Pa., 22, Reading 23, Harrisburg 24, Elmira, N. Y., 25, Utica 26, Auburn 27.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Newark, N. J., 15-20, Brooklyn, N. Y., 22-27.
COLE AND JOHNSON (A. L. Wilbur, mgr.): Boston, Mass., 15-27.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Oakland, Cal., Jan. 31—indefinite.
DANIELS, FRANK (Charles Frohman, mgr.): Ft. Wayne, Ind., 16, Grand Rapids, Mich., 17, Detroit 18-20, Cincinnati, O., 21-27.
DEVIL'S AUCTION (Chas. H. Yale, mgr.): Livingstone, Mont., 16, Billings 17, Miles City 18, Dickinson, N. Dak., 19, Mandan 20, Winnipeg, Man., 22, 23, Grand Forks, N. Dak., 24, Fargo 25, West Superior, Wis., 26, Duluth, Minn., 27.
DISTRICT LEADER (Frank J. Sardam, mgr.): Alexandria, La., 16, Lake Charles 17, Orange, Tex., 18, Beaumont 19, Galveston 20, Houston 21, 22, San Antonio 23, 24, Austin 25, Taylor 26, Waco 27.
FIELDS, LEW (Sam S. and Lee Shubert, Inc., mgrs.): Pittsburgh, Pa., 15-21, Cleveland, O., 22-27.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Texarkana, Ark., 16, Hot Springs 17, 18, Little Rock 19, Pine Bluff 20, Memphis, Tenn., 22, 23, Jackson 24, Nashville 25, Chattanooga 26, Rome Ga., 27.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Mansfield, O., 16, Tiffin 17, Toledo 18-20.
FLOWER OF THE RANCH (H. H. Frazee, prop.): Missoula, Mont., 16, Anaconda 17, Butte 18, Bozeman 19, Livingston 20, Billings 23, Sheridan, Wyo., 24, Edgemont, So. Dak., 25, Deadwood 26, Lead 27.
FOLLIES OF 1908 (F. Ziegfeld, mgr.): Chicago, Ill., 7-March 6.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Rockland, Me., 16, Bath 17, Lewiston 18, Portland 19, 20.
FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Brooklyn, N. Y., 22-27.
GAY MUSICIAN (Amusement Production Co., mgrs.): St. Louis, Mo., 14-27.
GIRL AT THE HELM (Mort. H. Singer, mgr.): Grand Rapids, Mich., 19, 20.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): New York city Feb. 1—indefinite.
GIRLS OF GOTTENBERG (Charles Frohman, mgr.): Milwaukee, Wis., 15-17, Madison 18, Rockford, Ill., 19, Springfield 20, St. Louis, Mo., 21-27.
GLASER, LULU (Sam S. and Lee Shubert, Inc., mgrs.): Milwaukee, Wis., 18-20.
GOLDEN GIRL (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 15—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): Philadelphia, Pa., Nov. 17—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 16—indefinite.
GRAND OPERA (Oscar Hammerstein, mgr.): Philadelphia, Pa., Nov. 17—indefinite.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Springfield, Mass., 15, 16, Northampton 17, Washington, D. C., 22-27.
GUS EDWARDS' SCHOOL DAYS (Jeff D. Bernstein, mgr.): Peoria, Ill., 14-17, Springfield 18-20.
HELD, ANNA (Florenz Ziegfeld, mgr.): New York city Nov. 30—indefinite.
HERALD SQUARE OPERA (Chas. Picquet, mgr.): Chester, S. C., 16.
HONEYMOONERS (Cohan and Harris, mgrs.): Knoxville, Tenn., 16, Asheville, N. C., 17, Spartanburg, S. C., 18, Columbia 19, Augusta, Ga., 20, Atlanta 22, 23, Anniston, Ala., 24, Birmingham 25, Montgomery 26, Mobile 27.
HOPPER, DE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): Providence, R. I., 15-17, Northampton, Mass., 19, Springfield 20.
HUNTINGS, FOUR (Geo. H. Nicolai, mgr.): Milwaukee, Wis., 14-20, St. Paul, Minn., 21-27.
IN NEW YORK (Frank Howe, Jr., mgr.): Philadelphia, Pa., Feb. 8—indefinite.
ISLE OF SPICE (H. H. Frazee, prop.): Chicago, Ill., 14-20, Kenosha, Wis., 21, Michigan City, Ind., 22, Valparaiso 23, Hammond 24, Peru 25, Warsaw 26, Kalamazoo, Mich., 27, Grand Rapids 28.
JANIS, ELSIE (Charles B. Dillingham, mgr.): New York city Feb. 1—indefinite.
JUST OUT OF COLLEGE (Gus Bothner and Robt. Campbell, mgrs.): Birmingham, Ala., 15-20, Nashville, Tenn., 22-27.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Hot Springs, Ark., 16, Little Rock 17, Ft. Smith 18, So. McAlester, Okla., 19, Oklahoma City 20, 21, Guthrie 22, Arkansas City, Kan., 23, Wichita 24, Anthony 25, Salina 26, Junction City 27, Sedalia Mo., 28.
KNIGHT FOR A DAY (B. C. Whitney, mgr.): Bluefield, W. Va., 16, Ironton, O., 17, Portsmouth 18, Wellston 20, Huntington, W. Va., 22, Charleston 23, 24, Parkersburg 25, Marietta, O., 26, Wheeling, W. Va., 27.
KOLB AND DILL: San Francisco, Cal., Oct. 26-Feb. 27.
LAMBARDI GRAND OPERA (Sparks M. Berry, mgr.): Seattle, Wash., 15-20.
LITTLE JOHNNY JONES (J. M. Gaites, mgr.): Toledo, O., 14-17.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Boston, Mass., Jan. 25-Feb. 27.
LONDON MUSICAL COMEDY (Charles Frohman, mgr.): New York city Jan. 25—indefinite.
LYMAN TWINS (Yankee Drummers: Lyman Brothers, mgrs.): Macon, Ga., 17, Milledgeville 18, Athens 19, Abbeville, S. C., 20, Piedmont 22, Anderson 23, Greenville 24, Spartanburg 25, Gastonia, N. C., 26, Gaffney, S. C., 27.
MANHATTAN GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 9—indefinite.
MANHATTAN MUSICAL COMEDY (Oliver Martell, mgr.): Chicago, Ill., 7-27.
MANHATTAN OPERA (Robert Kane, mgr.): Annapolis, Md., 15-20, Cumberland 22-27.
MARRYING MARY (Jules Murry, mgr.): Los Angeles, Cal., 21-28.
MA'S NEW HUSBAND (Central; Harry Scott Co., props.; W. A. Orlamond, mgr.): Kingfisher, Okla., 16, Guthrie 17, Chandler 18, Shawnee 19, Holdenville 20, Krebs 21, So. McAlester 22, Okmulgee 23, Tulsa 24, Sapulpa 25, Claremore 26, Talequah 27.
MA'S NEW HUSBAND (Eastern; Harry Scott Co., props.; George Fletcher, mgr.): Sharon, Pa., 16, Warren, O., 17, Conneaut 18, Ashtabula 19, Loraine 20, Greenwich 22, Wooster 23, Millersburg 24, Ashland 25, Chicago Jct. 26, Sandusky 27.
MA'S NEW HUSBAND (Northern; Harry Scott Co., props.; Nat Phillips, mgr.): Stromsburg, Neb., 16, David City 17, Seward 18, Carleton 19, Hebron 20, Fairbury 22, Beatrice 23, Wymore 24, Pawnee City 25, Hiawatha 26, Nebraska City 27.
MA'S NEW HUSBAND (Western; Harry Scott Co., props.; C. B. Radford, mgr.): Beeville, Tex., 16, Goliad 17, Victoria 18, Bay City 19, Wharton 20, Sealy 22, Belleville 23, Caldwell 24, Navasota 25, Huntsville 27.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Toronto, Ont., 15-20, Detroit, Mich., 21-27.
ME, HIM AND I (Hurtig and Seamon, mgrs.): Buffalo, N. Y., 15-20.
MERRY WIDOW (Southern; Henry W. Savage, mgr.): Cincinnati, O., 15-20, Louisville, Ky., 22-24.
MERRY WIDOW (Henry W. Savage, mgr.): Toronto, Ont., 15-20, Buffalo, N. Y., 22-27.
MERRY WIDOW (Henry W. Savage, mgr.): Philadelphia, Pa., Jan. 18-Feb. 27.
MISS PETTICOATS (Jno. C. Patrick, mgr.): Morrison, Ill., 16, Clinton, Ia., 17, Freeport, Ill., 18, Belvidere 19, Rockford 20, Ottawa 25, Pontiac 26, Streator 27.
MONTGOMERY AND STONE (C. B. Dillingham, mgr.): Cleveland, O., 15-20, Pittsburgh, Pa., 22-27.
MURRAY AND MACK (Murray and Mack Amusement Co., mgrs.): Nashville, Tenn., 15-20, Chattanooga 22-27.
NATIONAL OPERA: Hot Springs, S. D., 15, 16, Edgemoot 17, Gillette, Wyo., 18-20, Sheridan 22-25, Newcastle 26, 27.
NEWLYWEDS AND THEIR BABY (Leffler-Bartou Co., mgrs.): Cincinnati, O., 14-20, Cleveland 22-27.
POLLARD'S LILIPUTIANS (J. S. Pollard, mgr.): Seattle, Wash., 14-20.
POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Feb. 11—indefinite.
PRINCE OF TO-NIGHT (Mort. H. Singer, mgr.): Chicago, Ill., Feb. 8—indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas Ryley, mgr.): New York city Dec. 7—indefinite.
RAJA, THE (Stair and Nicolai, mgrs.): New Orleans, La., 14-20, Memphis, Tenn., 21-27.
RED MILL (Chas. B. Dillingham, mgr.): San Diego, Cal., 15, 16.
ROGERS BROTHERS IN PANAMA (Edwin J. Cohan, mgr.): New Orleans, La., 15-20, Mobile, Ala., 22, Montgomery 23, Birmingham 24, Chattanooga, Tenn., 25, Atlanta, Ga., 26, 27.
ROYAL CHEF (H. H. Frazee, mgr.): Valparaiso, Ind., 16, Frankfort 17, Richmond 18, St. Marys, O., 19, Lima 20, Mansfield 22, Sandusky 23, Norwalk 24, Elyria 25, Akron 26, Canton 27.
RUNAWAYS: Grand Rapids, Mich., 15-17.
SIDNEY, GEORGE (A. H. Herman, mgr.): Connellsville, Pa., 17, Altoona 18, Cumberland, Md., 19, Frederick 20, Baltimore 22-27.
SMART SET (Barton and Wiswell, Inc., mgrs.): Nebraska City, Neb., 16, Hastings 17, York 19, Lincoln 19, Creston, Ia., 20, Des Moines 21-24, Omaha, Neb., 25-27, Council Bluffs, Ia., 28.
SOUL KISS (Florenz Ziegfeld, mgr.): St. Paul, Minn., 14-17, Minneapolis 18-20.
SPORTING DAYS (Shubert and Anderson, mgrs.): New York city Sept. 10—indefinite.
STUBBORN CINDERELLA (Mort. H. Singer, mgr.): New York city Jan. 25—indefinite.
STUBBORN CINDERELLA (Mort. H. Singer, mgr.): San Francisco, Cal., 7-20.
TALK OF NEW YORK (Cohan and Harris, mgrs.): Salem, Mass., 16, 17, Lowell 19, Lewiston, Me., 20, Portland 22, 23, Lawrence, Mass., 24, Fall River 25, Newport, R. I., 26, New Bedford, Mass., 27.
THREE TWINS (Joseph M. Gaites, mgr.): New York city Jan. 18—indefinite.
THREE TWINS (Joseph M. Gaites, mgr.): Chicago, Ill., 21.
TIME, PLACE AND THE GIRL (Askin-Singer Co., mgrs.): Louisville, Ky., 15-17, Lexington 18, Columbus, O., 19, 20, Terre Haute, Ind., 21, Anderson 22, Kokomo 23, Frankfort 24, Indianapolis 25, 26, South Bend 27, Hammond 28.
TIME, PLACE AND THE GIRL (Askin-Singer Co., mgrs.): Brooklyn, N. Y., 15-20, Philadelphia, Pa., 22-27.
TOO MANY WIVES (Mittenthal Brothers, Inc., mgrs.): Grand Rapids, Mich., 18-20.
TOP O' TH' WORLD (J. W. Allison, mgr.): Bloomington, Ill., 16, Indianapolis, Ind., 18.
TOYMAKER'S DREAM (Independent Amusement Co., mgrs.): Guthrie, Okla., 16, Enid 17, Kingfisher 18, El Reno 19, Chickasha 20.
ULRICH MUSICAL STOCK: Los Angeles, Cal.—indefinite.
VAN DYNE OPERA (Charles Van Dyne, mgr.): Gloversville, N. Y., Feb. 22—indefinite.
VAN STUDDIFORD, GRACE (Charles Bradley, mgr.): Montreal, P. Q., 15-20, Albany, N. Y., 22, 23, Poughkeepsie 24, Plainfield, N. J., 25, Perth Amboy 26, Trenton 27.
WALTZ DREAM (Interstate Amusement Co., mgrs.): Boston, Mass., Feb. 15-March 6.
WARD AND VOKES (Stair and Nicolai, mgrs.): New Castle, Pa., 16, Sharon 17, Erie 18, Niagara Falls, N. Y., 19, Hamilton, Ont., 20, Buffalo, N. Y., 22-27.
WILLIAMS AND WALKER (Jack Shoemaker, mgr.): Dayton, O., 15-17, Louisville, Ky., 22-27.
WINE, WOMAN AND SONG (M. M. Theise, mgr.): Brooklyn, N. Y., 15-20.
WINNING MISS: Chicago, Ill., Nov. 21—indefinite.
WIZARD OF OZ (Hartig and Seamon, mgrs.): Norfolk, Va., 15-20, Richmond 22-27.
YORKE AND ADAMS (E. E. Forrester, mgr.): Chicago, Ill., 14-20, Grand Rapids, Mich., 21-24.

MINSTRELS.

COBURN'S (J. A. Coburn, mgr.): Franklin, La., 16, Lafayette 17, Jennings 19, Lake Charles 20.
COHAN AND HARRIS (Cohan and Harris, mgrs.): Boston, Mass., 15-27.
DANDY DIXIE (John J. Nolan, mgr.): Columbia, So. Car., 16, Orangeburg 17, Charleston 18, Savannah, Ga., 19, Brunswick 20, Jacksonville, Fla., 22, St. Augustine 23, Palatka 24, Orlando 25, Tampa 26, 27.
DE RUE BROTHERS: Windber, Pa., 16, Portage 17, Gallitzin 18, Tyrone 19, Bellefonte 20.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Philadelphia, Pa., 15-20, New York city 22-27.
DUMONT'S STOCK: Philadelphia, Pa., Aug. 31—indefinite.
FIELD'S, AL. G. (Doc Quigley, mgr.): Rome, N. Y., 16, Syracuse 17, Auburn 18, Geneva 19, Niagara Falls 20, Detroit, Mich., 21-27.
MARINE MINSTRELS (Ralph W. Perry, mgr.): Panama—indefinite.
RICHARD AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Durant, Okla., 16, Ada 17, Coalgate 18, Muskogee 20, Keifer 21, Sapulpa 22, Claremore 23, Vinita 24, Pawnee 25, Tulsa 26, Chandler 27, Guthrie 28.
VOGEL'S (John W. Vogel, mgr.): Philadelphia, Pa., 22-27.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): St. Paul, Minn., 14-20, Des Moines, Ia., 21-27.
AVENUE GIRLS (Issy Grode, mgr.): St. Louis, Mo., 14-20, Chicago, Ill., 21-27.
BEHMAN SHOW (Jack Singer, mgr.): St. Louis, Mo., 14-20, Chicago, Ill., 21-27.
BLUE RIBBON GIRLS (James Hyde, mgr.): Baltimore, Md., 15-20, Washington, D. C., 22-27.
BOHEMIANS (Al. Lubin, mgr.): Toronto, Ont., 14-20, Buffalo, N. Y., 22-27.
BON TON BURLESQUERS (Weber and Rush, mgrs.): Montreal, P. Q., 15-20, Albany, N. Y., 22-24, Holyoke, Mass., 25-27.
BOWERY BURLESQUERS (H. M. Rosenthal, mgr.): Toronto, Ont., 15-20, Montreal, P. Q., 22-27.
BRIGADIERS (Clarence Burdick, mgr.): Scranton, Pa., 15-17, Wilkes-Barre 18-20, Schenectady, N. Y., 22-24, Paterson, N. J., 25-27.
BROADWAY GAIETY GIRLS (Louis Stark, mgr.): Montreal, P. Q., 15-20, Toronto, Ont., 22-27.
BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): Kansas City, Mo., 14-20, St. Louis, 21-27.
CASINO GIRLS (Jesse Burns, mgr.): Pittsburgh, Pa., 15-20, Columbus, O., 22-27.
CHAMPAGNE GIRLS (Wm. Pyne, mgr.): Jersey City, N. J., 15-20, Wilkes-Barre, Pa., 22-24, Scranton 25-27.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Schenectady, N. Y., 15-17, Paterson, N. J., 18-20, New York city 22-27.
CITY SPORTS (Phil Sheridan, mgr.): Philadelphia, Pa., 15-20, Baltimore, Md., 22-27.
COLONIAL BELLES (W. Martin, mgr.): Boston, Mass., 15-20, Providence, R. I., 22-27.
COZY CORNER GIRLS (Sam Robinson, mgr.): Cincinnati, O., 14-20, Cleveland 21-27.
CRACKER JACKS (Robert Manchester, mgr.): Albany, N. Y., 15-17, Holyoke, Mass., 18-20, Boston 22-27.
DAINTY DUCHESS (Weber and Rush, mgrs.): Buffalo, N. Y., 15-20, Rochester 22-27.
DREAMLAND BURLESQUERS (Miner and Marion, mgrs.): New York city 15-20, Troy, N. Y., 22-24, Albany 25-27.
DUCKLINGS (Frank E. Calder, mgr.): Milwaukee, Wis., 14-20, Minneapolis, Minn., 21-27.
EMPIRE BURLESQUERS (Robert Imhof, mgr.): Detroit, Mich., 15-20, Chicago, Ill., 21-27.
FADS AND FOLLIES (C. B. Arnold, mgr.): Philadelphia, Pa., 15-20, Newark, N. J., 22-27.
FASHION PLATE BURLESQUERS (Charles Falke, mgr.): Providence, R. I., 15-20, Boston, Mass., 22-27.
FAY FOSTER (John Grieves, mgr.): Newark, N. J., 15-20, Philadelphia, Pa., 22-27.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Buffalo, N. Y., 15-20, Detroit, Mich., 22-27.
FRIVOLITIES OF 1913 (Dessauer and Dixon, mgrs.): Paterson, N. J., 15-17, Schenectady, N. Y., 18-20, Albany 22-24, Troy 25-27.
FROLICSOME LAMBS (Louis Oberworth, mgr.): Indianapolis, Ind., 14-20, Louisville, Ky., 21-27.
GAIETY GIRLS (Pat White, mgr.): Chicago, Ill., 14-20, Indianapolis, Ind., 22-27.
GAY MASQUERADERS (Joseph Pettingill, mgr.): Memphis, Tenn., 14-20, Kansas City, Mo., 21-27.
GIRLS FROM HAPPYLAND (Joe Hurtig, mgr.): New York city 15-20, Brooklyn, N. Y., 22-March 6.
GIRLS OF THE MOULIN ROUGE (H. Dick Rider, mgr.): Providence, R. I., 15-20, Boston, Mass., 22-27.
GOLDEN CROOK (Germon and Jacobs, mgrs.): Brooklyn, N. Y., 15-20, New York city 22-27.
GREATER NEW YORK STARS (Louis Sawyer, mgr.): Boston, Mass., 15-20, Springfield, 22-24, Albany, N. Y., 25-27.
HASTINGS' SHOW (Harry Hastings, mgr.): Brooklyn, N. Y., 15-27.
IMPERIAL (H. W. and Sam Williams, mgrs.): New York city 15-20, Newark, N. J., 22-27.
IRWIN'S BIG SHOW (Fred Irwin, mgr.): New York city 15-20, Providence, R. I., 22-27.
JERSEY LILIES (Wm. S. Clark, mgr.): Toledo, O., 15-20, Detroit, Mich., 22-27.
JOLLY GIRLS (W. V. Jennings, mgr.): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
KENTUCKY BELLES (Robert Gordon, mgr.): Brooklyn, N. Y., 15-20, Scranton, Pa., 22-24, Wilkes-Barre 25-27.
KNICKERBOCKERS (Louis Robie, mgr.): Cincinnati, O., 14-20, Atlanta, Ga., 22-27.
LID LIFTERS (H. S. Woodhull, mgr.): New York city 15-20, Philadelphia, Pa., 22-27.
MAJESTICS (Fred Irwin, mgr.): Hoboken, N. J., 15-20, New York city 22-27.
MARDI GRAS BEAUTIES (Jack Sydell, mgr.): Chicago, Ill., 14-20, Milwaukee, Wis., 21-27.
MERRY BURLESQUERS (E. W. Shipman, mgr.): Kansas City, Mo., 14-20, St. Louis 21-27.
MERRY MAIDENS (C. W. Daniels, mgr.): Baltimore, Md., 14-20, Philadelphia, Pa., 22-27.
MISS NEW YORK, JR. (Edward Shaeffer, mgr.): Philadelphia, Pa., 15-20, Jersey City, N. J., 22-27.
MORNING GLORIES IN ZUZULAND (Harder and Hall, mgrs.): Chicago, Ill., 14-20, Cleveland, O., 22-27.
MORNING, NOON AND NIGHT (M. M. Theise and G. W. Rife, mgrs.): Washington, D. C., 15-20, Pittsburgh, Pa., 22-27.
NEW CENTURY GIRLS (J. J. Moynihan, mgr.): Louisville, Ky., 14-20, Cincinnati, O., 21-27.
NIGHT OWLS (Chas. Robinson, mgr.): Detroit, Mich., 14-20, Chicago, Ill., 21-27.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Brooklyn, N. Y., 8-20, Philadelphia, Pa., 22-27.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Atlanta, Ga., 14-20, Birmingham, Ala., 21-27.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Washington, D. C., 15-20, Pittsburgh, Pa., 22-27.
RIALTO ROUNDERS (Dave Kraus, mgr.): Columbus, O., 15-20, Toledo 22-27.
RICE AND BARTON'S BIG GAIETY (Rice and Barton, mgrs.): New Orleans, La., 14-20, Memphis, Tenn., 21-27.
ROLLICKERS (R. E. Paton, mgr.): New York city 15-20, Paterson, N. J., 22-24, Schenectady, N. Y., 25-27.
ROSE HILL (Geo. W. Rice, mgr.): Newark, N. J., 15-20, Hoboken, N. J., 22-27.
ROSE SYDELL (W. S. Campbell, mgr.): Milwaukee, Wis., 14-20, Chicago, Ill., 22-27.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Birmingham, Ala., 14-20, New Orleans, La., 21-27.
SAM DEVERE (A. H. Sheldon, mgr.): Philadelphia, Pa., 15-20, Brooklyn, N. Y., 22-27.
SAM T. JACK'S (Will Roehm, mgr.): Wilkes-Barre, Pa., 15-17, Scranton 18-20, New York city 22-27.
SCRIBNER'S BIG SHOW (Sam Scribner, mgr.): Boston, Mass., 15-20, Brooklyn, N. Y., 22-27.
SERENADERS (Charles E. Arnold, mgr.): Springfield, Mass., 15-17, Albany, N. Y., 18-20, New York city 22-27.
STAR SHOW GIRLS (John T. Baker, mgr.): Des Moines, Ia., 14-20, St. Joseph, Mo., 21-27.
STROLLING PLAYERS (Alex. Gorman, mgr.): Troy, N. Y., 15-17, Albany 18-20, Boston, Mass., 22-27.
THOROUGHBREDS (Frank R. Carr, mgr.): Minneapolis, Minn., 14-20, St. Paul 21-27.
TIGER LILIES (Wm. N. Drew, mgr.): Boston, Mass., 15-20, New York city 22-27.
TRAVELERS (R. D. Williamson, mgr.): Albany, N. Y., 15-17, Troy 18-20, Montreal, P. Q., 22-27.
TROCADEROS (C. M. Waldron, mgr.): Chicago, Ill., 14-20, Cincinnati, O., 21-27.
UNCLE SAM'S BELLES (Robert Mills, mgr.): Wheeling, W. Va., 15-20, Washington, D. C., 22-27.
VANITY FAIR (Harry Hill, mgr.): Rochester, N. Y., 15-20, Toronto, Ont., 21-27.
WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): St. Joseph, Mo., 18-20, Kansas City 21-27.
WATSON'S (W. B. Wilson, mgr.): Cleveland, O., 14-20, Pittsburgh, Pa., 22-27.
WORLD BEATERS (J. Herbert Mack, mgr.): Cleveland, O., 15-20, Buffalo

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): Polly of the Circus, with Edith Taliaferro, 1, 2; delighted capacity. A Knight for a Day 3, 4; good co. and business. The Clansman 5, 6; good, to big business.——BIJOU (M. L. Semon, mgr.): In the Nick of Time 1-6; good co. and business. The Rays in King Casey 8-13. Just Out of College 15-20.——MAJESTIC (O. F. Gould, mgr.): Four Keatons and Buster, Fred Zobedie, Mr. and Mrs. Jack McGreevy, John and Mae Burke, Brandon and Mears in The Last Chance. La Vigne Sisters, Brunswig Brothers, Frey Trio, and Majestograph 1-6 pleased big business.——GAIETY (E. A. McArdle, mgr.): Gay New York 1-6; poor co.; fair business. Rice and Barton's Big Gaiety co. 8-13.

MONTGOMERY.—GRAND (Jack Young, mgr.): Buster Brown 1; good house. Just Out of College 2 pleased good business. Coburn's Minstrels 3; small house.——MAJESTIC (W. K. Couch, mgr.): 1-6: Lois Milton Trio, Ethel Gilkey, Rawls and Von Kaufman, Fred Dupres, Dill and Ward, Gardner and Revere pleased very large business 8-13.——ITEM: Sam and Arthur Hirscher, for over twenty years the popular managers of the Montgomery and Grand theatres, have resigned, and have been succeeded by Jack Young, one of the managers of the Bijou Circuit, who is well known here.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Buster Brown 3, 4; good, to fair business. Hooligan in New York 5, 6 satisfied topheavy house. Max Figman in The Substitute 9 delighted very large audience. Polly of the Circus 20. Max Rogers in In Panama 22.——LYRIC (Neubrik Brothers, mgrs.): Captain Treat's sea lions and seals, Leo Carrillo, Le Comt, Elisabeth Lemont, Jimmy Wall, Alfred Keley. Lyricgraph 8-13 satisfied fair business.

ANNISTON.—NOBLE STREET (A. R. Noble, mgr.): The Lyman Twins 2; fair, to good house. A Knight for a Day 6 pleased good business.

GADSDEN. — HAYDEN-PAKE (Samuel Rosenbaum, mgr.): A Knight for a Day 8; poor, to good business. This practically closes the season here.

SELMA.—ACADEMY (William Wilby, lessee and mgr.): Coburn's Minstrels 4; fair business.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, mgr.): Blanche Walsh in The Test 5; excellent, to capacity. The District Leader 6; fair performance, to light business. The Holy City 4; fair, to light business. Charles Grapewin 20. Max Figman 25. New York Maids 26. Two Orphans 27.——MAJESTIC (Saul S. Harris, mgr.): 1-6; Catherine Hayes and Sabel Johnson, Eva Mudge, Billy Morris and Sherwood Sisters, Bruno-Kramer Trio, the Ferraris, Semon Trio, and John P. Reed pleased large business. This week, the Keatons, A. B. C. Girls, Mr. and Mrs. Greevy, John and Mae Burke, Brandon and Mears, Three Freys, and Zobedie.

PINE BLUFF.—ELKS' (C. E. Philpot, lessee and mgr.): Gans-Nelson pictures 1; small business. Buster Brown 2 failed to please good business. The Holy City 3 pleased. Blanche Walsh 4; magnificent co.; Miss Walsh received an ovation at the end of each act. Two Merry Tramps 5; mediocre, to poor business. Fifty Miles from Boston 20.

FORT SMITH.—GRAND (C. A. Llck, mgr.): The Matinee Girl 1-3; good, to excellent business. The District Leader 5 pleased fair house. Blanche Walsh 6 pleased a large audience.——LYRIC (W. B. Russell, mgr.): Helen and Byrd Vance, the Four Lubins, Arnold B. Munnell, Grace Dodd, and pictures 8-13.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, owners and mgrs.; Clarence Greenblatt, local mgr.): Blanche Walsh 2; good, to crowded house. Buster Brown 3; two fair performances, to good business. Just a Woman's Way 4; light house.

JONESBORO.—EMPIRE (J. J. Sinclair, mgr.): San Antonio 4; fair, to poor business. The Three Garnallas 20. Grace Cameron Opera co. Mar. 5. Montana 13. Royal 16.

ARIZONA.

TUCSON.—OPERA HOUSE (M. Drachman, mgr.): Arizona 5; fair, to poor business. Bunco in Arizona 28. Black Patti March 3. The Girl from Over There 9.

PHOENIX.—ELKS' (Joseph Wheelock, Jr., mgr.): Arizona 2 pleased S. R. O.

CALIFORNIA.

BAKERSFIELD.—OPERA HOUSE (J. F. Mollenhauer, mgr.): Homer B. Mason in A Stubborn Cinderella Jan. 31 pleased a good house. Charles B. Hanford in Much Ado About Nothing 1; good co. and business.——ITEMS: Messrs. Ebrite and Son have leased the Scribner House and will open Feb. 9 with vaudeville and moving pictures.—The Union Theatre has been leased to Mr. Porsh, who will open 10 with vaudeville.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Corinne in Lola from Paris Jan. 24-30; performance and attendance fair.——LIBERTY (H. W. Bishop, mgr.): Bishop's Players in The Wrong Mr. Wright 24-30; well presented to packed houses.——ORPHEUM (George Eby, mgr.): The Van Dykes, Julie Herne, Josselyn Trio, Jewell's Manikins, Chadwick Trio, Howard and Lawrence, and Mr. and Mrs. Gene Hughes pleased capacity houses.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): A Stubborn Cinderella 1; big business. Charles B. Hanford 5. Thomas Jefferson 8. Mrs. Wiggs 18.

COLORADO.

GREELEY.—THEATRE (W. F. Stephens, mgr.): Margaret Fealy 12 in Little Lord Fauntleroy and Charity Ball. The Virginian 16.——BIJOU (Sam Hoffman, mgr.): Devoy and the Dayton Sisters 1-3; Leonore Lester, T. R. Kenyon, and pictures 4-6 pleased.

TRINIDAD.—WEST OPERA HOUSE (Earl Cooley, mgr.): The Virginian Jan. 31; good business; pleased. The Lion and the Mouse 7 pleased a packed house. Elks' Minstrels (local) 10. Gingerbread Man 17. Rosabel Morrison in Faust 18. Shore Acres 24.

LA JUNTA.—THEATRE (H. H. Bourne, lessee and mgr.): The Virginian 2 pleased good business. Dr. Alexander J. McIvor-Tyndall 3; good, to fair business.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Cohan and Harris' Minstrels 5, 6, drew crowded houses and gave a pleasing performance. Lecture on Lincoln 8 drew a small audience. The Philharmonic Orchestra 9 to large audience of musical enthusiasts. The Yiddish co. 10; topheavy audience.——HARTFORD (H. L. Reichenbach, mgr.): The house has remained dark week of 8, while alterations are being made for the reopening under new management and policy 15, when the Cook Stock co. will present Zaza for the opening week. Manager Reichenbach, who will be general manager and press representative, has just returned from a round the world trip with Thurston, with whom he acted in a like capacity. It will be the policy of the new regime to make the house particularly attractive for families, and to that end girl ushers and ticket sellers will be installed and a tea-room and flower booth will grace the lobby.——POLI'S (S. Z. Poli, prop.; G. N. Hanscomb, mgr.): The Great Richards, Ryan and White, Annie Blanche and co., Ed. Morton, Six Musical Cuttys, Ruth Allan and her London Johnnies, and Bradna and Derrick week of 8 made an excellent bill, that drew the stereotype packed houses.——SCENIC (H. C. Young, mgr.): New pictures of interest, interspersed by several good vaudeville turns, drew large, well pleased audiences 8-13.——ITEM: Charles Emerson Cook and Manager Reichenbach, of the Hartford Theatre, "broke bread" with the Beefsteak Club 6, whose guests they were at the February informal dinner, and extended the club a cordial invitation to attend the opening performance of Zaza. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): Quincy Adams Sawyer completed its full week engagement 6 to good business. Motion pictures 8-10. Peck's Bad Boy 11. Lew Welch in The Shoemaker 12, 13. Come Back to Erin 15. Phoebe Davis in 'Way Down East 16.——POLI'S (S. Z. Poli, prop.; D. J. Breen, res. mgr.): Monte Mine had it all over Karno's Slummers 8-13, and Laura Harris' dancing brought the stock of Cartmell and Harris' act to the brim. Walter Lewis and co. and Conroy, Le Maire and co., Melrose and Kennedy made good. J. J. McCloskey and the electrograph completed the bill. Willie Pantzer and co. head the list for 15-20.——ITEM: Manager Smith has sublet his very successful playhouse to Ira W. Jackson, of Norwich, who will remove to this city, and the house staff, under the direction of Resident Manager Culver, will remain the same as now. Manager Smith will rest a year or so—probably in Europe. WILLIAM P. HOPKINS.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Fannie Ward in The New Lady Bantock 4 pleased a fair audience. Lew Welch in The Shoemaker 5, 6; good business. The Happy Marriage 8 canceled. Paid in Full 10; two good performances and houses. Charles Mack in Come Back to Erin 11 pleased. La Belle Russe 12.——THE JACQUES (D. L. MacNamara, mgr.): Pakas Hawaiian Trio, Willie Pantzer and co., the Arlington Four, Ott, Nelson and Stedman, Shattuck and Berry, Rose Wentworth, and W. H. Thompson 8-13 pleased large audiences.——EMPIRE (Ralph Simmons, mgr.): The Earle C. Simmons Stock co. in Woman Against Woman 8-13; large and well pleased.

NEW LONDON.—LYCEUM (Ira W. Jackson, mgr.): Clara Turner closed week of very good business, 6. Back to Erin 8; good, to fair business. Peck's Bad Boy 10; two good houses. Bennett and Moulton 15-20.——BIJOU (David Almy, mgr.): The Twins, Italia, George De Vere, and pictures; business.——ITEMS: Fire at the freight depot of the N. Y., N. H. and H. R. R. Co. 6 destroyed the trunks of the Clara Turner co., including all scenery and baggage, causing them to cancel week of 8 at Middletown.—The Jackson Amusement Co. assumed control of Smith's Theatre at Bridgeport 8. Mr. Jackson will reside in Bridgeport in the future.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Bennett and Moulton co. opened week 8. Plays: A Cowboy's Romance, Under Sealed Orders, Darkest Russia, A Jealous Woman, Shipwrecked, The Governor's Wife, A Man Without a Country, and On Thanksgiving Day; fairly good co. The Happy Marriage, billed for 12, canceled. Local talent will present a musical piece, The Garden Party, 19, 20.——SHEEDY'S: A fine bill was offered week of 8, consisting of Cambell and Shorer, Jimmy Coveney, Caledra, the Plymouth Quartette, and pictures.——RODERICK: Several fine pictures and new illustrated songs, sung by Raymond O'Neil, drew a good house 6.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Penberg Stock co. opened for week 8 in At Piney Ridge. Other plays: The Millionaire's Revenge, Ten Nights in a Barroom, The King and Queen of Gamblers, Life of an Actress, The Hawk and the Dove, and The Pinkerton Detective; pleased well filled houses.——KEENEY'S (Claude J. Silbert, mgr.): 8-13: The Widow's Mite, Lawrence Corbett, the Hall Sisters, Adams and White, Wixon and Eaton, and moving pictures; crowded houses ruled.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray, mgr.): Gerton's Minstrels 6 pleased packed house; Octave Callouette, of this city, won rounds of applause for his clever unicycle, slack wire act. Graustark 26.——SCENIC (Pickett and Hurley, mgrs.): Mr. Buck, harmonica soloist, and Fanny Weston, blackface dancer, were responsible for packed houses 8-13.

MERIDEN.—POLI'S (William Slack, res. mgr.): Penberg Stock co. closed a good week 6. Joe Welch in The Shoemaker 8; fair business. Come Back to Erin 10 to good business.

DELAWARE.

WILMINGTON.—GRAND (E. W. Rice, res. mgr.): The Blue Mouse 5, 6; excellent, to fair business. Marie Dore in The Richest Girl 8 pleased fair house.——AVENUE (D. Humphries, mgr.): Jordan Dramatic co. 5, 6; good co.; poor business.——GARRICK (W. L. Dockstader, mgr.): Clarence Wilbur in The New Scholar made hit 8-13. Charles Stine and co., Max Witte's Four Singing Colleens, Lester Brothers and Creighton Sisters, Gormon and West, Leeds and Lamarr, El Barto, and the kinetograph pleased good business.

FLORIDA.

JACKSONVILLE.—DUVAL (W. J. Walker, mgr.): The Shepherd King 3, 4, pleased large audiences. Just Out of College 6 to good business; pleased. Edith Taliaferro in Polly of the Circus 12.——PAIGE (M. Richie, mgr.): Mabel Paige and co. in The Girl I Left Behind Me 8-13.——ITEM: Mr. Richie has leased the old Orpheum Theatre, has remodeled and renamed it, and as Miss Paige is very popular here, it is expected that this co. will remain many weeks.

PENSACOLA.—OPERA HOUSE (John M. Cox, mgr.): Powhattan Jan. 28 (local): fine, to crowded house. Buster Brown 3.——ORPHEUM (George Vuvovich, mgr.): Frances Swartz, Sweeney and Rooney, Rose Alarcon, the Alarcon Trio, Professor J. A. Jones, illustrated songs, and pictures 1-6.——BIJOU: Sig. Reinfield's Lady Minstrels 1-6.

GEORGIA.

MACON.—GRAND (D. G. Phillips, mgr.): James A. Coburn's Minstrels Jan. 26 pleased fair house. Buster Brown 30; co. and house good. Just Out of College 4.——LYRIC (Frank and Hubert Bandy, props.): Ollie Hamilton, Lena Young, Lyric Stock co. in Kathleen's Dream, and Pathe's popular pictures pleased crowded houses. At the Grand: Polly of the Circus 18, 19.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): Frank Deshon in A Knight for a Day 9; excellent, to good business. Harris-Parkinson co, 15-20. Plays: A Royal Prisoner, At the King's Command, Daniel Boone, The Opium Fiend, Escaped from the Harem, Monte Cristo, The Gladiator, The Man from the West, and Little Lord Fauntleroy.

ATHENS.—COLONIAL (Gortatowsky Brothers, lessees; A. J. Palmer, res. mgr.): Harris Parkinson Stock co. 1-6, presenting A Royal Prisoner, Escape from the Harem, Daniel Boone, Monte Cristo, Little Lord Fauntleroy, and 'Way Down East; fair, to good business. The Blue Moon 22.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Wright Lorimer in The Shepherd King 1, 2; three good houses; well pleased. Edith Taliaferro in Polly of the Circus 8, 9, delighted three good audiences.

NEWNAN.—AUDITORIUM (W. P. Gerauld, mgr.): Coburn's Minstrels Jan. 29 pleased good business.

IDAHO.

BOISE CITY.—PINNEY (James A. Pinney, owner; Walter Mendenhall, mgr.): Germain the Wizard Jan. 25 (auspices Y. M. C. A.); splendid entertainment to big house. Hon. Phil A. Gray 28. Shore Acres 29 pleased good house. The Burgomaster 30. Si Plunkard 3. Charley's Aunt 5 (local). Madame Gadski 5. Paul Gilmore 24. Y. M. C. A. 27. C. B. Hanford 24, 25.——TURNER (C. K. Van Auker, mgr.): The Girl and the Highwayman last week to splendid business.——ORPHEUM (I. A. Howard, mgr.): Pictures and vaudeville. J. H. TWOGOOD.

WALLACE.—MASONIC TEMPLE (C. A. Keating, mgr.): The Alaskan 1; splendid, to packed house. Brewster's Millions 24.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): Dora Thorne 7 pleased good business. The Top o' th' World 8, 9; excellent business; pleased. Miss Petticoats 10. Robert Edeson in The Call of the North 12. Donald Robertson Players in A Curious Mishap and A Blot on the 'Scutcheon 13. The County Sheriff 14. Lulu Glaser in Mlle. Mischief 15. William H. Crane in Father and the Boys 18.——MAJESTIC (National Amusement Co., mgrs.: Henry Sandmeyer, Jr., res. mgr.): The Time, the Place and the Girl 4-6; S. R. O.; pleased. On Trial for His Life 7-10 pleased liberal patronage. Norman Hackett in Classmates 11-13. Graustark 21-24.——MAIN STREET (Davis-Churchill Circuit, mgrs.; E. P. Churchill, res. mgr.): 8-14: Coe and Boyd, Emily Nice, Emmons, Emerson and Emmons, Will H. Fields, the Rialto Quartette, Sisters McConnell, LaFayette Lamont co., and Kinodrome; fine bill; business good; Rialto Quartette favorites. 18-21: Hayward, Pistel and co., John Neff, Lucy Lecler Trio, Novelty Trio, Elska and Saunders, Eleona Leonard, Dancing Delaceys.——WEAST (C. F. Bartson, mgr.): Burlesque, having liberal patronage week 8-14.——ITEM: Sumner La Follette, a former Peoria boy, now with The Time, the Place and the Girl co. met many old friends during engagement of co. here.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Miss Petticoats 7; fair co. and business. Girls of Gottenburg 20.——MAJESTIC (National Amusement Co., lessees; C. H. Rumsey, res. mgr.): The Honeymooners 4-6; excellent, to large business. Norman Hackett 7-10 pleased capacity. James Corbett in Facing the Music 14-17. Gus Edwards' School Days 18-20.——GAIETY (Smith and Burton, mgrs.): 1-7: Dierick Brothers, Ed. Nolan, Manley and Sterling, Frankie West, Elka, the mystifier, Will G. Harris and his Shop Girls, and pictures.——EMPIRE (Johnnie Connors, mgr.): Fair business 1-7: Professor William Schwartz, Walter Saverly, Lowry and Lowry, Vera Hearts, Blanch Gibson, Belle Foley, Frank Delmare and Ruth Hamilton, and Nettie Strand.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Miss Petticoats 2 pleased good audience. Boston Belles Burlesquers 3; large house; pleased. Human Hearts 7; good business; pleased. The Winninger Brothers' Stock co. opened week's engagement 8 in The Mysterious Music Master, pleasing crowded house. The Grace Hayward co. 15-28.——BIJOU (Patrick and McConnell, mgrs.): 1-8: The Daltos, the Millards, Elona Leonard, Nelson Deane and co., J. V. Mitchell, and Bijougraph; excellent bill and attendance. 8-15: Fred Lander and co., the Holdsworths, Meehan's dogs, and Al. H. Tyrrell.

ROCKFORD.—GRAND (George C. Sackett, mgr.): Hickman-Bessey co. 1-6. Plays: Thorns and Orange Blossoms, The Blue and the Gray, Lena Rivers, The Sweetest Girl of All, Out of the Fold, and Buried Alive; pleased crowded houses. The Girls from Gottenberg 19.——ORPHEUM (A. J. Shimp, mgr.): Pearl Allen and Jockeys, Billy Mann, the Four Masons, Leo Filler, and the Seven Belfords 2-6 pleased crowded houses.——MAJESTIC (Robert H. Hart, mgr.): The Four Prentices, Mr. and Mrs. W. W. O'Brien, Ronaldo, and Al. Cameron and co. week 1; good houses.

F. ZIEGFELD, JR., says

Jerome H. Remick & Co.

are the

KLAW & ERLANGER'S OF THE MUSIC BUSINESS

NOTE

List of Songs in "Miss Innocence" with ANNA HELD, New York Theatre

1 I Wonder What's the Matter With My Eyes? Sung by MISS ANNA HELD

2 I Used to Be Afraid to Go Home in the Dark Sung by MR. CHAS. BIGELOW

3 Perfectly Terrible Sung by MISS EMMA JANVIER

4 Shine On, Harvest Moon Sung by MISS LILLIAN LORRAINE

5 See What You've Done to Me ("LA PETITE MARIE") Sung by MR. CHAS. BIGELOW

6 We Two in an Aeroplane Sung by MISS ANNA HELD and LEO MARS

7 Every Day I'm Learning Something New Sung by MISS ANNA HELD

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Grace Hayward co. 3-13; excellent business. Plays: The Christian, The Devil, Divorcons, Carmen, Cora the Creole, The Defaulter, For Home and Honor, The Girl Thief, A Wife's Peril, and Foxy Grandpa.——LYRIC (W. M. Sauvage, mgr.): Fred and Mae Waddell made hits week 1.——ITEM: Owing to strike of house employees at the Belleville Theatre, at Belleville, Ill., the Grace Hayward co. refused to fill engagement at that city for week of 1. Arrangements were made with Manager Sauvage, of Temple Theatre at Alton, to play Alton.

DECATUR.—POWERS' GRAND (Thomas Ronan, mgr.): The Cry Baby 1; good, to fair house. The Merry Widow 2; S. R. O. Little Miss Bluebird 3; fair house. The Hashers, by Iroquois Club (local); full house; pleased. The Lion and the Mouse 4; good business. The Seniors of the Decatur High school presented The Merchant of Venice Up-to-Date, which was well attended.——BIJOU (A. Bigfried, mgr.): Brenon, Downing and co., Marathon Comedy Four, Marie Storie, Ramsa and Arno, Conn, Downey and Willard, Cecilia Hobson and Four Boys, Eddie Rem, Dixey Harris, and pictures.

BLOOMINGTON.—GRAND (F. M. Raistrick, mgr.): The First Violin 4; fair co. and business. Little Miss Blue Bird 6; poor, to fair business. East Lynne 8 pleased good business. Miss Petticoats 9; good, to poor house. Top o' th' World 10 pleased capacity. Country Maids 20.——CASTLE (G. W. Martin, mgr.): 8-13 Rannos Troupe, Bella Benson, Frederick V. Bowers and co., Nat Bernard and Eddy Grey, and Nick Santora to good business.

CHAMPAIGN.—WALKER OPERA HOUSE (M. Heiman, lessee; S. Kahl, mgr.): Week 1, vaudeville pleased packed houses; matinee daily. 1-4: Chris Sannes, Carey and Stampe, Jack Stroube, the Holdworths, La Fayette, Lamont co. 4-7: Chris Sannes, Ball and Marshall, Harry Turney Boyd, La Fayette, Lamont co. Week 8, vaudeville.——CRESCENT (J. Kusell, lessee; Matt Kusell, mgr.): Van Dyke-Eaton co.; good co. and attendance.

AURORA.—GRAND (Chamberlain, Harrington and Co., mgrs.; Charles Lamb, res. mgr.): The cameraphone 5, 6; fair business. The Hickman-Bessey co. 7 (return); two performances. Plays: The Blue and the Gray and Midnight in Chinatown; good co. and business; pleased. Latimore and Leigh Stock co. week of 8-13 in repertoire opened to excellent business in The Eternal Sin; the co. is above the average.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, mgr.): The Merry Widow 1; S. R. O.; pleased. The First Violin 3; fair, to poor business. Zinn's Musical Comedy co. 4-6. Plays: A Japanese Courtship, The Prince and the Girl, The Sultan of Morocco, and The Jolly Musketeers; good attendance; pleased. Graustark 28.

URBANA.—OPERA HOUSE (M. Heiman, lessee; S. Kahl, mgr.): Miss Petticoats 6 pleased two fair houses. Midnight Flyer 8; good, to poor returns. The Lion and the Mouse 9 pleased good house. Top o' th' World (return) 20. Coming Thro' the Rye 24. Three Twins (return) 27. Graustark March 4. Human Hearts 6.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Winninger Brothers' co. 1-7; best stock co. this season, to S. R. O. Plays: The Sheriff and the Girl, The Avenger, War of the Races, Tangled Relations, Mysterious Music Master, Adrift in New York, and The Shoplifter.

CANTON.—GRAND (F. B. Powelson, mgr.): Wallack's Theatre co. 8-13 pleased good attendance.——VARIETIE (J. Spanople, mgr. and owner): Return engagement of George Hillman and Napanees 8-14; good bill and business.

MATTOON.—MAJESTIC (M. Herman, lessee; S. Kahl, mgr.; J. Bridgman, local mgr.): The Man from Home 4; fine, to good house. The Merry Widow 5 pleased big business. The Midnight Flyer 6 pleased fair house.

BELLEVILLE.—LYRIC (F. R. Hallam, mgr. and owner): Knight for a Day 7 pleased two very good houses. Turner's Minstrels (local) 9; good, to S. R. O. Just a Woman's Way 21.——ITEM: Business is improving here.

MT. CARMEL.—COWLING (Frank J. Cowling, mgr.): Castle Garden Entertainers 2; fine, to light business. Real Widow Brown 4; fair, to fair business. When We Were Friends 8; splendid, to fair business. Country Kids 25.

LA SALLE.—ZIMMERMANN OPERA HOUSE (R. C. Zimmermann, mgr.): Zinn's Musical Comedy co 1, 2; good business; pleased. East Lynne 7; good business. The cameraphone 8, 9; good house.

KEWANEE.—OPERA HOUSE (Frank F. Spalta, mgr.): Otto Meyer (violinist) 8; poor business; pleased. Shadows of Sin 6; fair house. The First Violin 7 to good business.

STERLING.—ACADEMY (W. F. Lipp, mgr.): K. R. Y. L. Concert co. 6 delighted fair house. A Message from Mars 20.

MARSHALL.—PYTHIAN (Victor Janney, mgr.): Hickory Farm 9; poor, to small house.

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barkydt, mgr.): McFadden's Flats Jan. 31 (return); well pleased large audience. Germaine Schnitzer (pianist) 1; small but enthusiastic audience. The Servant in the House 3, 4, pleased large audiences. The Merry Widow 5, 6; well received by good business.——COLISEUM (Joe H. Barnes, mgr.): The Oriental Cozy Corner Girls 31 pleased satisfactory business. The New Century Girls 7.——VARIETIES (Jack Hoeffler, mgr.): Buttomly Troupe, Sisters McConnell, Fonda, Dell and Fonda, Harry Van Fossen, and kinodrome 1-7 pleased good houses.——LYRIC (Jack Hoeffler, mgr.): Hayward's Pistel co., Coe and Boyd, Brothers De Van, Brooks and Vedder, and kinodrome 1-7; satisfactory programme; pleased good houses. Otto Feichtl's Tyrol Quintette, Steiner Trio, Mr. and Mrs. Kelley, Turney Boyd, and kinodrome 8-14.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.; R. J. Welsh, bus.-mgr.): Vaudeville 1-6; fair biz, to good business.——AUDITORIUM (Harry G. Sommers, mgr.; R. J. Welsh, bus.-mgr.): W. A. Whitecar in Married for Money 3 to fair house. The Royal Chef to two fair houses 6; satisfied. Mr. and Mrs. S. Day (Lecture Course) 9 to capacity. Yorke and Adams in Playing the Fool 12. Selma Herman in A Dead Man's Wife 13. The Three Twins 15.——INDIANA (Thomas Moss, mgr.): McLean Stock co. in Alabama 8-13; good business; pleased.

MARION.—THE INDIANA (Harry G. Sommers, mgr.; S. W. Pickering, res. mgr.): Under Southern Skies 4 pleased good attendance. The Wishbone Bow 12. Married for Money 13. Stetson's U. T. C. 15. The Fascinating Widow 17. The Three Twins 20. Madame Butterfly 22. The Thief 24.——GRAND (Harry G. Sommers, mgr.; S. W. Pickering, res. mgr.): The Nancy Boyer Stock co. 8-13 opened the two weeks' engagement with A Pal of Mine to a large and appreciative audience. The Hammerstein Stock co. 24-March 3.

BRAZIL.—SOURWINE (Will H. Levitt, mgr.): Monte Carlo Girls 11. The Cow Puncher 12. Jessie Fletcher (Scotch singer) 13. Orpheum Stock co. week of March 1. Human Hearts 17.——FAMILY (Holland and Robertson, mgrs.): Week of 1: Van-buren and Close, Nat Goetz, Williams and Lee, kinodrome, and illustrated songs 1-4. Leach and Vance, Fred Edwards, Waltzer Twins, kinodrome, and illustrated songs 4-6 pleased crowded houses.

GOSHEN.—JEFFERSON (Harry G. Sommers, lessee and mgr.; George E. Kruis, bus.-mgr.): Oliver Doud Byron and Edith Barker in The Lion and the Mouse 11 pleased good houses. Madame Butterfly 20. Louis James in Peer Gynt 26. May Vokes in A Knight for a Day 27.——ITEM: The Jefferson has arranged with the Schiller Film Exchange, of Chicago, to exhibit motion pictures on all dark nights.

HAMMOND.—TOWLE'S OPERA HOUSE (J. W. Wingfield, lessee; D. W. Nye, res. mgr.): Latimore and Leigh Stock co. 1-7. Plays: Lost in the Alps, In the Name of the Czar, A Girl of the West, A True Kentuckian, Ways of Women, The Eternal Sin, The Road to Yesterday, Texas 8; best of satisfaction.

LOGANSPORT.—THEATRE (Fred Smyth, mgr.): The Cow Puncher 6 to two good houses. The Man from Home 8; excellent, to capacity. Texas 9 pleased small house. Yorke and Adams in Playing the Fool 13.——BROADWAY (R. D. Sipe, mgr.): Rhoda Westhauses, Verne and Berne, Apollo Quartette, Kinetoscope 8-13 pleased good houses.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweeton, mgr.): U. T. C. co. 5, 6; fair houses. The Honeymooners 8 pleased good house.——MAJESTIC (Edward Raymond, mgr.): 8-13: The Diamond Comedy Four, Byral and Hazell, Ed Dolan, Flexible Frederick, and pictures.

MICHIGAN CITY.—GRAND (Central States Theatre Co., owners; Otto Dunker, mgr.): A True Kentuckian 4; good, to poor business. A Modern Ananias 5 pleased a good house. That Stock co. opened week 8, pleasing S. R. O. Captain Horace 17.

LINTON.—GRAND (R. E. Booher, mgr.): The Cowboy Girl co. 6; poor co. and house.——ITEM: Harry S. Wilson gave exhibition endurance test piano-playing at the Star Moving Picture Theatre 4; record thirty-two hours 40 minutes.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl, mgr.): Florence Davis in Under the Greenwood Tree 6 pleased a fair audience. Richard Carle in Mary's Lamb 8; capacity house; pleased. Cutter Stock co. 22-27.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday, mgr. and lessee): Florence Davis in Under the Greenwood Tree 8 greatly pleased a good house. Stetson's U. T. C. 9 pleased a large audience.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Under Southern Skies 9; advance sale good. Kathrine Ridgway Concert co. 10. Frank Davidson 22-24.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Cowpuncher 3; business house; pleased. Under Southern Skies 4. Night Hunting Stock co. 11. Castle Garden Opera co. 17.

ANDERSON.—GRAND (J. R. Henderson, mgr.): Under Southern Skies 4; excellent business; pleased.——CRYSTAL: Stock co. in repertoire last week drew well.

GREENSBURG.—K. OF P. OPERA HOUSE (Charles H. Brine, mgr.): Under the Greenwood Tree 9; good, to medium house. Stetson's U. T. C. 10; good, to packed house.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): Lyman J. Howe's pictures 7; S. R. O. City Band 10; good house.

BLOOMINGTON.—HARRIS GRAND (R. H. Harris, mgr.): Orpheum Stock co. 1-6 played to 1800 during the week and pleased.

MADISON.—GRAND (E. J. Matthews, mgr.): Lena Rivers 19. Otis B. Thayer in A Fascinating Widow 22. Human Hearts 27.

WABASH.—EAGLES' (C. A. Holden, mgr.): Vaudeville 1-3 pleased good business. The Cow Puncher 5; fair, to good business.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): Under Southern Skies 5 pleased two fair houses.

LA PORTE.—HALL'S (Harry G. Sommers, lessee; Wilbur J. Hall, bus.-mgr.): Interlaken School Concert (local) March 6.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Washington Moving Picture co. 1, 2; excellent, to light business. The Great Divide 24. Dr. James Hedley (lecture course number) 26.——ITEMS: The destruction of the Midland Theatre at Fort Dodge by fire may necessitate the placing of a temporary stage in the armory for the rest of the season, to accommodate the Midland's bookings. It is announced a new theatre will be built in the Spring. FRANK R. FOSTER.

DUBUQUE.—GRAND (William L. Bradley, mgr.): County Sheriff 1; good attendance. Housing blocked

WATERLOO—SYNDICATE (A. J. Boyle, mgr.): A Texas Lass 2 played fair business. The County Sheriff 4 to fair business. James K. Corbett 6 to good business.—WATERLOO (A. J. Boyle, mgr.): The Happy Hayseeds 7-11 packed houses. Playing My Little Partner. The Ranch Kids, The Stowaway and the Whitelight in Chinatown. Kid Kane Klan, and Five Lazars. The co. will stay another week.—MAJESTIC (Harry Cheem, mgr.): Change of bill twice a week instead of once, as in the past; business continues good.—ITEM: Manager Boyle is visiting in Quincy, Ill., for a few days.

REED HARRELL—FOSTER'S OPERA HOUSE (Wilbur Foster, mgr.): Under Southern Skies 6; small house; pleased. The Wanderer 10.—GRAND (Wilbur Foster, mgr.): Gaumont Jan. 31-2; business excellent. On Trial for His Life 4-6; good business; pleased.—MAJESTIC (Colonel Paul Barnstein, mgr.): Week 7: Ernest Hastings and Flora Bridgeford, Hastings and Leach, Leo Donnelly, Cohan, Harris and Lewis, Harry Cornell and Co., Hines, Kraft and Hines, and pictures.—GAYETY (H. J. Hyde, mgr.): Week 7: Washington Society Girls; excellent business.

FT. DODGE—MASON (H. Spencer, mgr.): Herself and the Devil four days 6 after three nights of phenomenal business; splendid act. Jessica and Jessie, comedy dance team, and motion pictures 8-10.—ITEM: T. H. Simpson, a wealthy theorist, of Ft. Dodge, claims that it was the Ben Hebrew Life Insurance Company with which the Bijou Theatre in Hill City, Kan., had a contract to insure the life of Will Rogers, the rope spinner, and not the Mutual Life Insurance Company, as published in the circulation of yesterday's issue of this paper. Mr. Simpson is still confident of the correctness of yesterday's statement, but will not know definitely until all claims for insurance are settled.

DAVENPORT—BURTIS OPERA HOUSE (Charles E. Bluth and Co., mgrs.): Two 'n' It 6; fair; good performance, to capacity. The County Sheriff 7; pleased a good audience. The Happy Hayseeds 8; fair business. Under Southern Skies 10. The Great Divide 11. Under Southern Skies 12. At Sunrise 13.—GRAND (Lee and Ike Bloom 18, mgrs.): The Warners of Virginia 18.

HARRISBURG—MCCUNICK OPERA HOUSE (John Reid, mgr.): Richard's Himself Jan. 29 cancelled on account of illness of Miss Mortimer Mellissa in Macbeth 2; concert by Emil Paur, Mortimer Mellissa in Macbeth 2; concert by Emil Paur, Lady Kennedy co. and Henry Eternod co. 3, 4; good business.—ITEM: The house has lately been equipped with an entirely new set of scenery.

OTTUMWA—GRAND (J. P. Jeffrey, mgr.): Paid in full 3; excellent co. and business. Paid in Full 4 (matinee); pleased crowds.—GARRICK (Wadsworth and Hall, mgrs.): Gus Weinberg co. mgr.): Week 7: Julius and Dyer, Fehn, Hawkins, Kinkaid, Charles Ray, Hines and Mazetta, Hanson, Rogers and Hanson, Ben Ferris and Alabama, to good business.

KINGSTON—RHINECK (F. Lee Williams, mgr.): Robert Mac in An American Duke 5; good, to fair audience. Mr. Mac in an old time favorite here, Grace Cameron co. in Little Dolly Dimples 9 pleased fair house (not overflow).

CLINTON—THEATER (C. E. Dixon, mgr.): The Country Sheriff 6; fair business pleased. Dorothy Ward Stock co. 8-13.—FAMILY (C. E. Perkins, mgr.): Bill 1-3, headed by Will Bradley and co. in The Gypsy Warbler drew well.

IOWA CITY—COLGROVE OPERA HOUSE (Will A. Collins, mgr.): Ray Bean, res. mgr.): James K. Hackett in Richelieu 1 (afternoon) one of the largest houses of the season, Eyri and Gaucert co. 8; small but appreciative audience. The Flirts week of 22.

BURLINGTON—GRAND (Chamberlin-Harrington Co., mgrs.): Dora Thorpe 4; good business; pleased. Land of Nod 5 pleased good business. Gaumont 6 pleased fair business. The First Violin 8; fair. Under Southern Skies 20.

PERRY—GRAND: College Stacing Girls 9 pleased good house. Bannister-Greenwood co. 8-13 opened to a small house; mediocre co.

ANAMOSA—GRAND (Clifford L. Hiles, mgr.): Devil's Lane 6; good house; pleased.

KANSAS.

LEAVENWORTH—PEOPLE'S (Maurice Cunningham, mgr.): The Hickman-Bessey co. in Thorns and Orange Blossoms pleased good business.—PASTIME (Thos. A. Mack, mgr.): Week 7: The Vernellos, James Gay, Henry Coe, Miss Inez Goodwin and the Pastimeers; business booming.—ITEM: Estelle Pelt Lewis, leading woman of the Hickman-Bessey co., became suddenly ill during the performance; her place was filled by Evelyn De Follitet, in excellent manner.

COLUMBUS—McGHIE'S (W. R. McGhie, mgr.): An American Duke 5 pleased good business. Grace Cameron Opera co. in Little Dollie Dimples 8 pleased good business. Dr. A. Pratt Evans (hypnotist) 11-13 canceled. The Proud to Buy 12. A Bachelor's Honeymoon 27.—ITEM: The Crystal Theatre has been opened under the management of O. R. Eaton, showing moving pictures.

SALINA—OPERA HOUSE (W. P. Pierce, mgr.): A Bachelor's Honeymoon 8; fair, co. Don't Tell My Wife 12.—CONVENTION HALL (J. A. Kimball, mgr.): The Boys of Company B 4 pleased a large house.—ITEM: The cadets from the St. John's Military School assisted Paul Gilmore in The Boys of Company B.

JUNCTION CITY—OPERA HOUSE (T. W. Dorn, mgr.): Under Southern Skies 2; good co. and business. Paul Gilmore in The Boys of Company B 3 delighted large audience. The Gay Puncher 26. A Knight for a Day 27. The County Chairman March 1. Norman Hackett 5. Flaming Arrow 19. The Chaperon 22. Yankee Doodle Boy 23.

FORT SCOTT—DAVIDSON ((Harry C. Ernich, mgr.): Paid in Full 1; largest house of the season; pleased. Hans Hanson 2; fair house. Cameron Opera co. in Dolly Dimples 5; fair. The Thief 22. Lincoln at the White House March 9. Max Figman 10.

PITTSBURG—LA BELLE (W. W. Bell, mgr.; Bell, Olendorf and Ballard Amusement Co., lessees): Hans Hanson Jan. 31; poor house and co. Cameron Opera co. 6; fair houses; pleased. W. B. Patton 21. A Good Woman Will Win 22.

HUTCHINSON—HOME (W. A. Lee, mgr.): The Proud to Buy 2 pleased good business. Don't Tell My Wife 3; good, to fair business. Lena Rivers 6 pleased two S. R. O. houses.

EMPORIA—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Tempest and Sunshine 3; fair house; pleased. Human Hearts 4; fair house. The Flaming Arrow 5 pleased good business.

INDEPENDENCE—BELDORF (W. Rex Bell, mgr.): A Bachelor's Honeymoon 21. The Flaming Arrow 27.

OTTAWA—ROHRBAUGH (S. K. Hubbard, mgr.): Tempest and Sunshine 6; fair, to fair business.

KENTUCKY.

LEXINGTON—OPERA HOUSE (Charles Scott, mgr.): The Wolf 5, 6; good business; excellent performance.—HIPPODROME (L. H. Ramsey, mgr.): Good business 8-13 with Sydney Toledo, Hicg and Walters, Lahord and Ryerson, Bartram, J. C. Nugent and co., and pictures.—MAJESTIC: Is being fitted for a vaudeville house.

PADUCAH—KENTUCKY THEATRE (Carney and Goodman, mgrs.): The Wayne Musical Comedy co. 5, 6; best popular-priced attraction of the season. The Honeymooners 9; fair, to good business. A Pair of Country Kids 20. Little Miss Blue Beard 22. Louis Mann 23. Land of Nod 24.

WINCHESTER—THEATRE (S. Dinecll, mgr.): The Witching Hour 4; best attraction ever seen here to S. R. O. Florence Davis in Under the Greenwood Tree 5; fair house; pleased. The Wolf 8 pleased good house.

MAYSVILLE—WASHINGTON (Russell, Dye and Frank, mgrs.; T. M. Russell, bus.-mgr.): The Witching Hour 5; good, to fair house. The Wolf 10 pleased good house.

RICHMOND—GRAND (White, Wines and Baxter, props.): The Witching Hour 3; best this season, to large audience. A Good Fellow 6; poor attraction, to small house.

HENDERSON—PARK (Cyril Dadswell, mgr.): Griffith Hypnotic Comedy co. 1-6 pleased big business. Sis Perkins 4; fair business.

FRANKFORT—CAPITOL (J. M. Perkins, mgr.): The Wolf 4; good business; pleased. Annie Russell 18.

LOUISIANA.

SHREVEPORT—GRAND (Ehrlich Brothers and Coleman, mgrs.): Blanche Walsh in The Test 1 pleased capacity. Charles Grapewin 3; good co. and house. Max Figman in The Substitute 4; made hit; capacity.—PALACE (L. Montville, mgr.): Clifford and Camp, Baby Pitman, Tom Mack, and Jack Gardner Jan. 31-6 pleased good houses.—MAJESTIC (Ehrlich Brothers and Coleman, lessees; Bobby Burgess, mgr.): The Gagnon-Pollock Stock co. (indefinite), drawing good houses.

LAKE CHARLES—LYRIC OPERA HOUSE (J. L. White, mgr.): The Man of the Hour 8; Capacity; pleased. Dingle Lester 22. Rudee Sisters 23. Kennedy and Rooney 24. Lion and the Mouse 25.—ITEM: 7-11 Hand Ball Prize co., Fred Hallmark, Augustus Schoen, Al. Brown, comp. and skidoos.

PLAQUEMINE—HOPE OPERA HOUSE (L. Delacroix, mgr.): Season closed with W. H. Power in The Blackbird 6 to S. R. O.—ITEM: Lockouts in The Blackbird 6 to S. R. O.—ITEM: Lockouts in Central co. 1-7 to fair business.

JENNINGS—THEATRE (W. O. Lisle, mgr.): Emery Musical Comedy co.; three performances. The Governor's Daughter 8. The Little Widow matinee and The Gotts Perkin Girl 6; fair co. and business.

MAINE.

BANGOR—OPERA HOUSE (F. A. Owen, mgr.): Idlewilde (local) closed 6 to good business. Q. T. 6; two large audiences; pleased.—GAIETY (C. F. Forrest, mgr.): Marion J. Brown, Clark and Hamlin, Mary Davis, and Dave Reeves closed 6. Frank Hughes Brothers, Wagner and Reynolds, and Carson Allen closed 6; Mary Davis pack, 6 Nights; fair co.; business fair to good. Pack's Bad Boy 8, 9 (daily matinees) pleased fair attendance. Concert matinee 7, vaudeville and motion pictures, to good attendance. Quincy Adams Sawyer 8-13 (daily matinees); fair co. to fair attendance. The Bird of the Trail 15-20. Concert 21. Talk of New York 24. Concert 25.—SAVOY (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): 8-13 John T. Benson and Ed T. Connelly in The Battle of Too Soon (big hit), Rankin Rayne and Jack Barrett. Fean and Mooney, Mildred Del Monte, the Winkler-Kress Trio, and the picture Stirring Days in Old Virginia pleased large attendance.—PREMIER (L. M. Boas, mgr.): 8-13 the Fantzer Trio (a strong hit), Lincoln Military Four, Hadley Sisters, Gladys O'Hearne, Ryan and Donahue, Crown Musical Duo, and motion pictures to large attendance.—BIJOU (L. M. Boas, mgr.): 8-13 the Manzoni Troupe, the Three Musical Millmans, Jerry Sanford, Frank Walsh, Al. Burton, Smith and Rose, Stelzer and Love, Cunningham and Fowley, and pictures to large attendance.—ITEMS: Sorvin De Deya, the clever leading man of The Wolf co., will head a stock co. of his own, opening at the Empire Theatre, Providence, R. I., in April. Mr. De Deya will be supported by a strong co. of talented players. Two new theatres have been opened in the eastern part of the city. They are the Unique and Mooney's theatres, and business is very good. During his engagement in this city 4 Low Dockstader was the guest of Walter J. D. Bullock, who gave a dinner in his honor at the Quequechan Club after the performance.—Owing to the detention in Boston on account of some legal obstacles, Low Dockstader's co. was obliged to cancel the matinee performance 4, but arrived in town in time to give a street parade at 6 p.m.—The high-class attractions that are being presented at the Academy are drawing large numbers of theatregoers from New Bedford, Newport and Providence.—Manager Wiley has been very successful this season.—Manager L. M. Boas has established an independent booking office and will book all acts direct.—Phil Dillon, of The Counsel for the Defense co., was in town 8-10.—Low Dockstader, the minstrel, lost the suit brought against him by the Leighton Brothers, James A. and Frank, comedians, for damages for breach of a contract to employ them during the season of 1906-6. A jury that heard the case returned a verdict of $1,625 for the plaintiffs in the fourth session of the Superior Court before Judge Brown 8 at Boston. In addition to their part in the minstrel show the plaintiffs did a special act. In Columbus, O., they had some trouble over the act with Dockstader. They had been assigned to a room, access to which was by means of an iron spiral staircase. They were large hoopskirts in their skit, and were unable to return to their room by means of the narrow stairway in time for the next act. The defendant claimed they left the co. of their own volition. They contended they were discharged.

W. F. GER.

NEW BEDFORD—THEATRE (William B. Cross, mgr.): Dainty Paree, booked for 8, failed to appear. The Man of the Hour 9 (return); fair business. The Talk of New York 27. U. T. C. March 5, 6.—HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): 8-13: Maurice Freeman and co., Ward and Curran, Smith and Campbell, Ruby Raymond and co., Carletta, Smith O'Brien, the Jargos and pictures, pleasing large audiences.—SAVOY (John W. Barry, mgr.): Ryan and Douglas, Crown Musical Duo, Lorrie Drew, Buckley Sisters, Lincoln Military Four, and motion pictures 8-13; good bill; big business.—WORLD: Week 8-13: Bowers and Bowers, Pearl Leraux, Miss Gilmore and pictures; large audiences.—ELM RINK (Joseph A. Burke, mgr.): Madame Lillian Nordica 22.—ITEM: Andrew Ashley, of this city, until recently manager of Hathaway's Maiden Theatre, has been engaged by Manager Charles Lovenberg, to act as resident manager of Keith's Music Hall, Pawtucket. He assumed his new duties 8.

BROCKTON—CITY (W. B. Cross, mgr.): The Man of the Hour 4-6 pleased four large houses.—HATHAWAY'S (Emily J. Gurney, res. mgr.): A good bill 8-13 was headed by C. B. Lawlor and daughters Mabel and Alice. Others were Grace Davenport, Lake and Sorge, George S. Banks, Joe and Sadie Britton, Lester and Kellett, the Bayer Brothers, and pictures; full houses.—SHEEDY'S (W. A. Bullivant, res. mgr.): Anderson and Burt in Home, Sweet Home, headed the bill 8-13; Alvolo and Othello, Dan Maley, Olive Crain, and pictures to capacity.—ORPHEUM (F. U. Bishop, mgr.): 8-13 Havilland-Thornton co., Ruthena Belmer, Lizzie Wilson, Joseph Daniels, and pictures pleased large houses.—ITEM: McCue and Cahill have secured a ten years' lease of Hathaway's Theatre and will assume management 15. They have very successfully managed a moving picture house in Brockton the past two years.

LOWELL—OPERA HOUSE (Julius Cahn, owner; Ralph A. Ward, res. mgr.): Forty-five Minutes from Broadway 5, 6 pleased large houses. The End of the Trail 8-10; good houses. Moreley Afros 11.—ACADEMY (Toomey and Demara, mgrs.): Moving pictures, vaudeville and illustrated songs 8-13; good business.—HATHAWAY'S (A. E. Hathaway, owner; John I. Shannon, res. mgr.): Taylor Granville's co., the Daleys, Smith and Smyth, Lewers and Mitchell, Josephine Branta, Raven Trio, Lawrence Crane and May Crawford, and Hathascope pleased capacity 8-13.

WORCESTER—THEATRE (John F. Burke, res. mgr.): Mabel Taliaferro in Polly of the Circus pleased a packed house 5. Dockstader's Minstrels amused two large audiences. Bertha Galland in The Return of Eve 8-11 pleased fair business.—FRANKLIN SQUARE (Charles Seymour, res. mgr.): Montana 9-14 pleased good business.—POLI'S (J. C. Criddle, res. mgr.): The Love Waltz, Charles R. Sweet, Horton and La Triska, Middleton and Spellmyer, Evans and Lee, Coombs and Stone, Jones and Mayo 9-11; big business.

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FUTTERFIELD—COLONIAL (James F. Sullivan, mgr.): The Devil 4 played large audiences. The Wolf 5; pleased good business. Frank Daniels in Mister Dolan 6 pleased fair business. Andrew Mack in Devil McCune 8 pleased large audiences. Paid in Full 9; fine co.; good business. Lahoucelle's Dancers 10-13.—ITEM: Stage hands 10. Elks' Revue co. 15-20.—EMPIRE (J. Fitzhenry, mgr.): Le Roux Twin Four Brothers, Dunbar and Lambert, Manley Brown, and Rose Rayner's Mads 8-13 pleased good business.

NORTH ADAMS—RICHMOND (S. H. Taylor, mgr.): Co. headed by the Aerial Ballet made a hit week ending 13; business continued good.—EMPIRE (John Sullivan, mgr.): Andrew Mack played to large business 8. Jackson Wagner, A Cowboy's Romance, On Thanksgiving Day, The Devil, A Man Without a Country, The Governor's Wife, Under Sealed Orders, and An Outcast of Society, The Travelling Salesman March 4.

LAWRENCE—OPERA HOUSE (Julius Cahn, lessee and mgr.; John B. Glafield, res. mgr.): Frankie Carpenter closed 6 to fair business. Moving pictures drew well. Forty-five Minutes from Broadway 8; good house. The Wolf 9; fair house; pleased.—COLONIAL (J. Fred Lees, mgr.): Carter, Waters and co., Roberts, Hayes and Roberts, Berlo Herron, Claudia Rooth, the Kyatkas, A. C. Keegan and co., and Knox City Four 8-13; good bill and business.

GLOUCESTER—UNION HILL THEATRE (Lothrop and Tobiason, mgrs.): The Wolf 8; excellent, to good house. Gamilliaris Sisters, Arnell and Rose, Horrah and Wiley, and moving pictures 8-13 pleased good houses.—OLYMPIA (A. E. Lord, mgr.): Walter Taylor and co., Vincent, Sabora, Musical Bells, Gertrude Hoyt, Skinner and Wood, Apollo Brothers 8-13, with pictures, to capacity houses.

NORTHAMPTON—ACADEMY (S. L. Potter, mgr.): Frank Daniels in Miss Hook of Holland 8 pleased good house. Mabel Taliaferro in Polly of the Circus 6; good, to capacity. Leigh DeLacy 8-13 (excluding 11); capable co.; big business. Plays: The Man on the Box, Mrs. Dane's Defense, Her Great Match, and John Hudson's Wife. Olga Nethersole 20. Howe's pictures 22.

HOLYOKE—EMPIRE (T. F. Murray, mgr.): The Golden Crook Burlesquers co. 4-6; good, to packed houses. Palm Friends 8-10 pleased fair attendance.—OPERA HOUSE (D. J. Casey, mgr.): Gertrude Griffith and co., Prince Youturbey, Shedurk and Talbot, Will Pulman, Telly, Whitney and pictures, delighted S. R. O.

MICHIGAN.

JACKSON—ATHENAEUM (H. J. Porter, mgr.): The Fighting Parson 6; fair co.; fair business. Portello Stock co. 8-14 (except 11). Marie Cahill 11.—BIJOU (W. S. Butterfield, gen. mgr.; Will Marshall, res. mgr.): Hennings, Lewis and Hennings, Hamilton and Ronco, Lamb's Manikins, Isabelle Howell and Four Dancing Girls Jan. 31-3 pleased good business.

ADRIAN—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): George Sidney in Busy Izzy's Boodle came Jan. 28; excellent, to a crowded house. Lyman H. Howe's Lifeorama 2; best picture ever seen here.—BIJOU (E. V. Faulhaber, mgr.): Good house and satisfaction 1-6, presents Rice and Orth, Edna Julian, Leonard Lark, and the Actologue.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Nellie Kennedy Stock co. 1-6. Plays: Winchester, Hand of Man, The Little Pawnbroker, For Her Sister's Sake, Sapho, and The Cow Puncher's Sweetheart pleased good houses. Ben Hendricks in Yon Yonson March 2. Isle of Spice 15.

ANN ARBOR—WHITNEY (A. C. Abbot, mgr.): Madame Nazimova in A Doll's House 6 pleased S. R. O. The Lion and the Mouse 8; good, to full house. Kathryn Osterman 27.—MAJESTIC (Arthur Lane, mgr.): Hennings, Lewis and Hennings, Hamilton and Ronco, May Taylor, Lamb's Manikins, and pictures 1-6 pleased full houses.

KALAMAZOO—ACADEMY (B. A. Bush, prop. and mgr.): Under Southern Skies 10 pleased three fair houses.—MAJESTIC (H. W. Crull, mgr.): Week 8: Mlett's educated dogs, Hallie Sherman, character impersonations; Jim Rutherford and co., comedy sketch; Halfback Hank, Clipper Comedy Quartette, De Witt Young and Sisters, Junction; Majestic pictures.

TRAVERSE CITY—STEINBERG'S GRAND (Julius Steinberg, prop.; Leon Steinberg, mgr.): The Royal Chef 4. Clifford Mallory in David Garrick 14. Elks' Concert 18. The Boy of Gettysburg (local) 22.—DREAMLAND (G. Lote Silvern, mgr.): Hayes and G. Lote Silvers; crowded houses last week.

COLDWATER—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): The American Indian opera, Powhatan, 2, 3; crowded houses; pleased. The Fighting Parson 5; light business; mediocre attraction. The Girl and the Soldier 22. Ferdinand Grahame in repertoire March 1-6.

ALPENA—TEMPLE (W. R. Roberson, mgr.): Little Johnny Jones 4 pleased a full house. Lyman Howe's moving pictures 10.—MALTZ OPERA HOUSE (Steele and Dunham, mgrs.): Courtney Morgan in stock will open the house March 1 for an indefinite season.

BENTON HARBOR—BELL OPERA HOUSE (Harry G. Summers, mgr.; J. A. Simon, res. mgr.): Aubrey Stock co. week Jan. 24; good, to fair business. Little Lord Fauntleroy 5 (local). Under Southern Skies 12. At Sunrise 14. The Three Twins 16.

CALUMET—THEATRE (J. D. Cuddihy, mgr.): Little Johnnie Jones Jan. 30; crowded house; pleased (auspices of Calumet Woman's Club). Forrest Dabney Carr, Earl J. Pfouts, Florence G. Smith, and Edwin M. Shoucrt in concert 1.

BATTLE CREEK—BIJOU (W. S. Butterfield, mgr.): Saad Labdah's Beale Murra Arabs, Professor Stone, Murphy and Willard, the Great Westin, Yulll and Boyd, motion pictures Jan. 31 pleased good business.

OWOSSO—THEATRE (B. C. Whitney, prop.; A. C. Tucker, res. mgr.): Detroit Elk Minstrels (benefit local lodge) Jan. 28 to S. R. O.; first-class attraction. David Garrick 30 canceled. Stronghcart 4.

DOWAGIAC—BECKWITH MEMORIAL (R. J. Welsh, mgr.): Rosar-Mason Stock co. 1-6. Under Southern Skies 11.

HANCOCK—KERREDGE (Ray Kerredge, mgr.): Little Johnny Jones 1 to good house. A Message from Mars 3, 4.

SAULT STE. MARIE—SOO OPERA HOUSE (H. P. Jordan, mgr.): The Royal Chef 3 pleased S. R. O. Paid in Full 25.

BIG RAPIDS—COLONIAL (B. C. Doe, mgr.): Clifton Mallory and co. in David Garrick 8; excellent, to S. R. O.

MINNESOTA.

WINONA—OPERA HOUSE (O. F. Burlingame, mgr.): Honeymoon Trail Jan. 30 pleased a fine audience. Three Twins (return) 2. North Brothers Stock co. week 7. Vaudeville 16-21.—ITEM: Three Twins played to S. R. O.; hundreds turned away.

BRAINERD—PARK OPERA HOUSE (C. P. Walker, mgr.; F. G. Hall, res. mgr.): Louis James in Peer Gynt 1 pleased good house. Majestic Stock co. week 8.

FARIBAULT—OPERA HOUSE (L. H. Dibble, mgr.): Minneapolis Symphony Orchestra Jan. 26 pleased good business. Moving pictures on open dates.

DULUTH—Little Johnny Jones Jan. 25-27; good houses; pleased. A Message from Mars 28-30; filled houses; delighted. Louis James in Peer Gynt 4-6.

ROCHESTER—METROPOLITAN (J. R. Reid, mgr.): The Honeymoon Trail 9. Adelaide Thurston 27. Parsifal March 12.

MISSISSIPPI.

YAZOO CITY—THEATRE (Ehrlich Brothers and Coleman, lessees; D. Wolerstein, mgr.): Glee Club 4 pleased small house. W. B. Patton 6; fair business and co. A Savage King 8; small house; poor co. A Merry New York Maid 9; co. and business mediocre.

VICKSBURG—WALNUT STREET (Henry L. Shaver, mgr.): The Jolleyers in The Rivals 1; small but appreciative audience. A Bachelor's Honeymoon 2; small but warm audience. Mlle. Rhea 3; fair house; pleased. Paid in Full 4; pleased large house. The Thief 5; fair house; pleased. The Three Twins 10. Polly of the Circus March 4, 5. The Jolleyers April 1. Under Southern Skies 2. Paid in Full 12. The Impressionists April 13. Bachelor's Honeymoon 17. Isle of Spice 18. Lena Rivers 19. Uncle Tom Cobbleigh & Barkeley's Minstrels 21. Isle of Spice 22. Eben Goddard 23.

JACKSON—THE CENTURY (Ehrlich Brothers and Coleman, lessees; E. C. Campbell, mgr.): The Man of the Hour Jan. 29 played good house. The Chaperon 30; co. and business fair; pleased. Lena Rivers 1. The Johnsons 2. A Stranger in New York 3. W. B. Patton 4; pleased fair house. Mrs. Temple's Telegram 25. W. H. Crane 27.

HATCHER—BAKER GRAND (Ehrlich Brothers and Coleman, lessees; Sam J. Mayon, mgr.): The Johnsons in The Rivals 1; fair business; pleased. Ruth Gary in The Woman Worsted week 8-14 pleased good business. Rudee Sisters March 4. Paid in Full to the Minute 5. The Virginian 6. Paid in Full 18.

BAKER—GRAND (Ehrlich Brothers and Coleman, lessees; Samuel J. Mayon, mgr.): The Chaperon Jan. 29; co. good; business poor. The Man of the Hour 30 pleased capacity business. The Savage King 1; poor co. and business.

TUPELO—OPERA HOUSE (E. W. Armstrong, mgr.): Tupelo Night 1 to full houses. Merry New York Maid 2 pleased; good music by Biagi's Orchestra. Monte Cristo 22.

COLUMBUS—OPERA HOUSE (James W. Newby, mgr.): Brothers Stock co. 1-6. Monte Cristo 6; good house; pleased.

MISSOURI.

ST. JOSEPH—TOOTLE (C. U. Phillby, mgr.): Girls 1, 2 pleased fine business. Paul Gilmore in The Boys of Company B 3. William H. Crane in Father and the Boys 5. The Man of the Hour 8, 9.—LYCEUM (C. U. Phillby, mgr.): On Trial for His Life Jan. 31, 1 pleased good business. Texas 2, 3 to light business. Average Girls 4-6 pleased good business. Grantstaff 7-10. Miner's Merry Extravaganza 11-13.—LYRIC (C. U. Phillby and G. Van Hooten, mgrs.): 31-5: The North Brothers' Stock co. in The Opera Singer; pleased good houses; vaudeville numbers good. The Power of Men and Dora Thorpe 7-13.—CRYSTAL (Fred Cameron, mgr.): 7-13: De Rosse and La Rue, Bender and Hulls, Rogers O'Rourke and co., Burt Weston and co., Carter and Gear, Frank Groh, and pictures pleased capacity business.

KIRKSVILLE—HARRINGTON (Swaney and Harrington, mgrs.): Martin and Emery in Parsifal 3 pleased capacity. Ben Hendricks in Yon Yonson 4; good co. and business.—ITEM: An entire new steam heating plant has been installed at the Harrington Theatre.

NEOSHERLY—HALLORAN'S (P. Halloran, mgr.): Yon Yonson 5 pleased. In the Land of Nod 6; excellent, to S. R. O. Cowboy and the Thief 8; fair co. National Stock co. 22-24. Prince Sweden 25. Lena Rivers 27.

CARROLLTON—WILCOXSON OPERA HOUSE (W. H. Hutchinson, mgr.): Frank E. Long 1-6. Plays: Thorns and Orange Blossoms, Lena Rivers, Girl of the Ranch, Temptations of Money, Race for Congress, The Devil; large business; pleased.

JEFFERSON CITY—THEATRE (Richard Aeil, mgr.): The Flints 1-3 pleased good business. Isle of Spice 5 delighted capacity. Coming Thro' the Rye 20.

POPLAR BLUFF—FRATERNAL OPERA HOUSE (W. R. Hays, lessee; H. N. Showalter mgr.): The Lion and the Mouse 15.

MONTANA.

BUTTE—BROADWAY (James K. Hosiet, mgr.): Dan Sully in The Matchmaker 2, 3. The Alaskan 5-7. Devil's Auction 14. Ben Hur 22-24. Brewster's Millions 28.—THE LULU (Dick F. Sutton, mgr.): Week 31-5 stock co. in Amy, the Child of the Circus. Week 6-12 An American Drummer.—ORPHEUM (C. N. Sutton, mgr.): Week 30-4 A Modern Pocahontas, with Emma Raines and eight full blood Indians from Shoshone Reservation; Six Little Girls and Everett Scott as the Teddy Bear, Laura Hudson in The Feud, Kitabansai Troupe, Nonette, Mlle. Toona, Herbert Mitchell. Week 6 the Eight Palace Girls, Ray L. Royce, Ward Clare and co., Jeanette Adler and picks, Gray and Graham, the Blessings, McDonald and Huntington.—FAMILY (Dick F. Sutton, mgr.): Week 30 Flora Browning and co., Joseph K. Watson, Lightning Hopper, the Ingrams, and 2,000 feet of films. Week 4 Elmer Tenley, Stanley and Cogswell in The German Professor, Chester and Corbet, Aller, alternating films.—EMPIRE (L. M. Quinn, mgr.): Week 1 Al. Watson co., Wallace and Keith, Musical Spraguellas, Daisy Thorne and co., the Minstrel Girls, Helen Brandon. Week 8 Stadmore Martel, Jack Symonds, McAllester and Gerald, Daisy Thorne, Henry Louis.—ITEM: Caste Brothers, proprietors of the Orpheum and American moving picture houses, are opening a penny arcade in the former Dreamland.

MISSOULA—UNION OPERA HOUSE (C. A. Harnois, mgr.): The Alaskan 2. Daniel Sully in The Matchmaker 6 pleased good business.

NEBRASKA.

LINCOLN—OLIVER (F. G. Zehrung, mgr.): William H. Crane 3 pleased good house. Marrying Mary 4; fair, to good house. Meadow Brook Farm 5, 6; fair, to fair houses. Philippine Constabulary Band 22. Cowboy and the Thief 25. Lena Rivers 27.—MAJESTIC (L. M. Gorman, mgr.): Merritt and Love, Goldwin Patton and co., De Faye Sisters, Espe, Dutton and Espe, Campbell and Yates, Whitehead and Grierson, and Franklyn Underwood and co. as headliner 1-6; fair bill to good houses.—LYRIC (Frank B. Bradstreet, mgr.): Men and Women 1-6; a big hit to good houses.—DREAMLAND: Alabama Quartette, Pick, and moving pictures 1-6; vaudeville and pictures 8-15; continued good performances to fair

NOTES OF VARIOUS ACTIVITIES.

Charles E. Hart announced the opening of his new vaudeville and combination theatre at San Mateo, Cal., where he may be addressed for open time after April 1, 1909, P. O. Box 478.

The Walter Savidge company is in its fourteenth week of successful business through Nebraska, South Dakota, and Iowa. The roster is: Walter Savidge, owner and manager; James McGlue, in advance; George Geisel, stage-manager and general business; G. J. Lanshaw, leads and heavies, O. L. Prather, leads and general business; Foster Hutchins, characters; James Bairs, comedian; La Verna Moore, leads; Mento A. Everitt, soubrettes and ingenues; Effie Dalrymple, characters, and Grayce Plumleigh, musical director. The vaudeville numbers are: Bevis and Dalrymple, with their marionettes; G. J. Lanshaw, and Mento Everitt. The company are playing a repertoire of royalty plays, and The Man in White walks every week. The company sends regards to THE MIRROR.

The courses for the new terms of the Alviene Dramatic School of Stage Arts are now forming and will open on March 4 and April 1.

Adelaide Thurston is meeting with good success in The Woman's Hour, a new comedy by Frederick Paulding. Two of Mr. Paulding's plays, Two Men and a Girl and Trooper Billie, are available for stock or tour, and particulars may be had of Samuel French, 24 West Twenty-second Street.

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LONDON "MUSIC HALL"

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WEEKLY

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NEW HAMPSHIRE.

MANCHESTER.—NEW PARK (P. F. Shea, Stair and Havlin, Inc., lessees; W. S. Dowd, res. mgr.): Fay-Ann Minstrels from Broadway 4 showed two S. R. O. houses. Jean Eagle 5, 6 crowded. Madame Sans, Lewis and Tilden players in Her First, 8-10; to good house. Lottie Gilson in Merry Rosie, 11-13; crowded. Milkmaids and the Policeman's Wife 15-17.

DOVER.—CITY OPERA HOUSE (Charles H. Curran, mgr.): Charles E. King, bus.-mgr.): Girls Jan. 28 were their pleasant good business. Shannon's moving pictures 29 to good business; curtain opened during the production of a big line of films. Forty-five Minutes from Broadway 30. Sherman's moving pictures 31. Man of the Hour 1-3. Field in Full 4-6.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): Stephens's Minstrels Jan. 30; big business. Bowery Burlesquers from Broadway, 31. U. T. C. 1-3. Dainty Duke 11. Andrew Mack 15.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Shortcross Moore, mgr.): Merle Rose captivated a large audience 4, when she appeared in The Richest Girl. Frank Ward was advertised for 5, 6, but cancelled owing to sickness. Moving pictures of the Italian earthquake were given 7 to very large houses. James T. Powers appeared 9 in his new comedy, Havana, which is such that was completely shot away and to shape; the laughter and applause was continuous from the start to finish. Olga Nethersole comes 12. Sovereign's Minstrels 13, 14. Hilda Thompson 15. Do Well Keeper 16.——STATE STREET (C. G. Whitaker, mgr.): Fred Fisher, res. mgr.): Thomas and Orange Minstrels 4, 5 attracting very good houses and pleased. Joe Hanlon appeared 8-10 in Fritz, the Wireless Musician; business was good during the entire engagement. Hip, Hip, Hooray 12-13.——TRENT (Montgomery Moore, mgr.): 8-13: A very pleasing programme was given to large audiences. Roxy and Lee captured most of the applause with their Hebrew parodies, closely followed by Viola Gerard and co. in In the Latin Quarter, Mr. and Mrs. Dennis Harry at Harvard Campus, Al. Rayno and Jessie Lorde, and Tilly, Lew Wells, and Charles M. McDonald, and the Reading Sisters.——TEMPLE: The Reading Sisters are Trentonians, consequently they were very well received.—The De Rouge Brothers, who do a revolving ladder act, are making good on the Pacific Coast. They are Trenton boys who made their first appearance at one of the State Street theatres amateur nights.

ALBERT G. D. WILSON.

HOBOKEN.—EMPIRE (A. M. Bruggeman, prop. and mgr.; J. F. Kuhn, treas.): The very enjoyable bill drew packed houses 8-14. Pauline, hypnotist; Marie Louise Brothers, Frank Stafford and co., General La Vine, Harry La Mar, Carroll Johnson, Louise Stickney, the Reed Brothers, and pictures.——GAYETY (Charles Franklyn, mgr.; Ed. Kraus, treas.): Fred Irwin's Big Show was the attraction at the Gayety week 1-13 to big business. This production is made up of a bevy of pretty girls, and was voted as one of the best ever seen here on the burlesque stage. Other features of the bill which scored were: Walsh, Lynch and co. in Buckin's Run and Brady and Mahoney.——ITEM: Phil Paulkraft, manager of The Great White Way, was entertained by the Coyle's 400 12, at which function he was presented with a beautiful fobs' badge by his many friends.——LYRIC (Nicholas Schenck, mgr.): The burlesque and vaudeville drew packed houses 8-13. The bill was: Gertie La Claire and Her Picks, the Moonlighters' Quartette, Miss Lorena, Cora Elvira and co., Charles Reilly, and Margaret Scot.

THOMAS J. McALEER.

BAYONNE.—OPERA HOUSE (H. A. Schiller, mgr.): The Comeau and Edwards' Stock co. presented for its twelfth week offering The Girl I Left Behind Me; delighted packed house. The Liars will be given by same co. week 15-20. William Gillette's comedy, All the Comforts of Home, 22-27.——BIJOU (Felber and Shea, mgrs.): Week 8-13, good bill vaudeville, illustrated songs and moving pictures, to good business.——ITEMS: A large number of theatregoers from Jersey City, Greenville and Staten Island attend the Opera House every week.—Manager Dinkens of the Bon Ton Theatre of Jersey City has opened negotiations for the leasing of the old Washington Theatre of this city. If the deal goes through successfully, Manager Dinkens will open up on Decoration Day with burlesque. The building will be thoroughly remodeled and refurnished.—Manager Schiller of the Opera House gives away $25 in gold every Monday night. It proves a great drawing card.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): One of the prettiest plays yet given here by the Trahern Stock co. was Belasco's Charity Ball. Although business in this city manufactorily and commercially has never recovered from its setback of the panic year, it seems the very nature of the production and the excellent way in which it was presented made the amusement seekers of this city strain a point to attend the performances. The Trahern co. by the excellent performances given in their ten weeks' stay here has done much to elevate the theatrical standard here. On 15 The Parish Priest will be presented, with Frank J. Base featured. This will give Miss Hall a much needed rest.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): 1-6: Earthquake pictures and songs by Charles Hargreaves attracted good houses. Week end specials included Mackey and Croix, headline features; Howard Shelly, Mr. Hargreaves in slide songs, and pictures; pleased good business. 8-13: Pictures and songs on dark nights. Return of Lyman H. Howe's travel pictures 11. Joe Hortis in Fritz 13 (return).——MAJESTIC (Carl Schwartz, prop. and mgr.): Queen Mab and Mr. Weis, Lilliputians, Cal Winfield, Arthur Pettit, songs, and pictures; George Tichenor, accompanist; drew best business of season 1-6.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Joseph Conyers in Our New Minister 8 pleased capacity. Metta Simpkins and pictures 9-13; splendid satisfaction.——LYRIC (Crane and Fleetwood, mgrs.): Chief Pinebird and his Indians, Lutz and Gross, and motion pictures 8-13 pleased crowded houses.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Hip, Hip, Hooray 5; poor, to fair business. Wanted—A Husband 9; poor, to light business.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts, mgr.): The Silver City Strollers (local) in Madame Margot Jan. 28 and 5; delighted big business.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): 'Way Down East 4 proved as strong drawing card as ever, with Phoebe Davis, who scored her usual success in the leading role. The Thief was splendidly presented, with Margaret Wycherly and Charles Dalton in leads, 5, 6, drawing immense audiences. Mabel Taliaferro in Polly of the Circus 9-11 pleased capacity houses. Al. G. Field's Minstrels 12. Henrietta Crosman in her new play, Sham, 13. Fritzi Scheff 15. William Courtney in The Wolf 18-19. Chauncey Olcott 20. Grace Van Studdiford 22, 23.——PROCTOR'S (Howard Graham, res. mgr.): Week 8-13 Flo Irwin and co. scored a distinct success in Mrs. Mix Mixes, being repeatedly encored. Other worthy features on the programme were Miss Leslie Leigh and co., Willy Weston, Martini and Maximillian, May Flo Linden, Dixie Berenagers, Sansone and Delila; business full capacity.——EMPIRE (James H. Rhodes, res. mgr.): Hastings' Big Show 4-6 pleased the patrons. Scribner's Big Show 8-10 provided an unusually bright burlesque performance, with very strong vaudeville numbers headed by Bendini and Arthur; house packed at each performance. Girls from Happyland 11-13. Cracker Jacks 15-17.——GAIETY (H. B. Nichols, mgr.): Falke's Fashion Plates 4-6 were popular with crowded houses. Broadway Gaiety Girls 8-10 gave a snappy entertainment, including a strong olio, with Graham and Randall prominent; house crowded nightly. Colonial Belles 11-13. Travelers 15-17.——MAJESTIC (Emil Deiches, prop. and mgr.): Week 8-13 a long and varied bill attracted crowded houses, the following artists appearing: Harry Booker, Gladys and Gilbert Hamilton, Lew Wallace and Mae Hunt, Prince Alexander Troupe, Three Al. Ozeros and Miller, Jeanette Hackett, Gus Bruno, and Bessie Wynn and picture.——CENTENNIAL HALL: The second of the series of Travel Talk by Fred Matthews was delivered to a full house.——ODD FELLOWS' HALL: Monks Minus, violinist, 15.——ITEMS: Mr. A. Brigham, general manager and secretary of the Columbian Amusement Co., was here this week and booked the burlesques on the circuit for the coming season, quite a change from. It is also announced that all burlesques out of the Columbia Circuit will be among their number of weeks.—Professor Hall, of the Hall 6, succeed—Helen Lowe, of the Philadelphia Grand Opera co., is ill at the home of her parents in this city.—Daniel Frohman was in town during the engagement of The Thief, as the guest of Manager H. E. Jacobs of the Hall. During his stay he inspected the site of Mr. Jacobs' new theatre.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Shea Circuit Co., lessees and mgrs.): Lee Norton, bus.-mgr.): The Devil 3; full house. Ben Bernard in Nearly a Hero 5; large and delighted house. Viola Allen played her new play, The White Sister, 6 to large and enthusiastic house. Rachel Twinehouse in Polly of the Circus 8, 10. The Man Hunter 11, 12.——BRYANT (H. W. Middleton, mgr.): Hastly Honor in Her First Divorce Case, Vida Von Tilzer, Hamilton and Barr, Hathaway Brothers, and Four and Four 8-13; large and well pleased house.——MAJESTIC (F. W. McConnell, mgr.): Kenny and Hassell, Harris Bell, Lillian Ferris, Evans and Mack, Lottie Paynter, Jennie Palmer, and Hopkins 8-13; good house.——HAPPY HOUR (Ike Van De Mark, mgr.): The Dougherty, Francesco Duo, Jessie Allen, and motion pictures 8-13; large audience.——GRAND (E. J. Tobin, mgr.): Harry Adams, Martin Hilton, and motion pictures 8-13; large audience.——THESPIS HALL: Fraternity of Thespis in The Chaperon 12.——ITEMS: Herbert Gelhaar, leader and conductor of the Stewart Opera co. for two years, has been signed as manager and leading comedian of the Knight's Glen Opera co. here, the season of which will open in May and continue until cold weather. An unusually strong co. is promised. Mr. Gelhaar was manager of Burke's in 1906-7-8, and his re-engagement gives general satisfaction.—Charles Van Dyne, last year's capable manager of Burke's, has been signed as manager of the Gloversville, N. Y., rink, where Hanmer opera will hereafter be played.—Walter Hackett, co-author with F. Marion Crawford in the stage version of Viola Allen's The White Sister, and Gemma C. Tyler and Hugh Ford, of Lieber and Co., attended the performances of The White Sister here 5.

J. MAXWELL SHERRY.

SYRACUSE.—WIETING (John L. Kerr, mgr.): John Mason in The Witching Hour delighted packed houses 4-6. The Magistrate, by the Men's Dramatic Society of Syracuse University, drew well 8. The cast was coached by Ernest Hilton. Sam Bernard in Nearly a Hero to big houses 10. Cohan and Harris' Minstrels 11. The Thief 12, 13. Weed company 15. Al. G. Field's Minstrels 17. Fritzi Scheff 18.——BASTABLE (H. Bastable, mgr.): Fanny Rice in A Day Off drew fairly 4-6. Black Beauty was well presented to good business 8-10. Bernard Daly in Harry of the Hills 11-13.——GRAND (The Grand Co., mgrs.): Lilly Lena, Charlie Case, Scott and Wright, Rose Jordan and Rose, Four Natures Vitascope, O'Brien and Havel, Collins and Brown to good business 8-13.——ITEMS: Fanny Rice closed her season in A Day Off here 6.—John L. Kerr, for eighteen years manager of the Wieting, is resigning to go to New York to live, to direct his work as general manager of the Reis Circuit Co. from headquarters in the American Theatre building.—C. S. Hill, an attache of the Reis Co., has moved here from Reading, Pa., and will travel on the Reis Circuit, a duty which has been performed by Mr. Kerr for a number of years. Mr. Hill will assist Francis P. Martin, business-manager of the Wieting, in the affairs of the Syracuse theatre. Mr. Kerr's departure will make no important changes in the Wieting staff.

E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (J. P. S. Clark, mgr.): Himmelein's Idealo in The Creole's Revenge, In the Heart of the Storm, The Princess of Patches, The Cutest Girl in Town, The Gypsy Girl and Wife for Wife 1-6 to good business. Viola Allen in The White Sister, a drama in four acts, by F. Marion Crawford and W. Hackett, was presented for the first time on any stage 8 to a large and enthusiastic audience. The play is a dramatization of F. Marion Crawford's "The Nun." The story is that of a young woman, whose lover, a soldier, is ordered to the African war, where his command is annihilated and he is supposed to have been killed. For two years his fiance waits for him, praying and hoping against hope for his return. Satisfied that at last her lover is dead, she enters the convent and becomes a nun. Three years later, when summoned to attend a patient in the hospital in which she is supervising nurse, she comes face to face with the man to whom five years before she had given her heart and whom she still loves as dearly as on the day he set out for the war. He urges her to leave the convent and break the vow she has taken, but she refuses to be moved by his pleadings and remains steadfast. His death ends the story and the curtain falls upon her crushed by grief. Miss Allen scored heavily and curtain calls were numerous. Of the supporting co. only words of praise can be spoken. The Climax 18.——ARMORY (E. M. Hart, mgr.): Cassell's Midget Wonders, Juggling De Lodia, Young Brothers, Burke, Touhey and co., the Worthleys, the Bootblack Four, Belleclaire Brothers 8-13 to good houses.——LYRIC (W. R. Davidson, mgr.): The Mitchells, Arthur Borella, Jimmie Pierce, Dilger and co. 8-13; business good.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Marks Brothers co. 4-6 (return) presented to the business The Duke's Daughter, The Midnight Express, East Lynne, The Devil; co. greatly improved; pleased. Fay Wallace in Polly of the Circus 9 pleased capacity.——ANTIQUE (Robert Sharkey, mgr.): Archie Clark, Cooper and Wilson, Frank Malsch, the Musical Herberts, illustrated songs, and two reels of pictures 8-13; excellent business.——BIJOU (John Ludlow, mgr.): Dave Black, illustrated songs, and four reels of films to large houses 8-13.——LYRIC (J. Grafton Greene, mgr.): Bert and Irene Vaughan, Will Holland, Fox Brothers, songs, and two reels of pictures to crowded houses 8-13.——ITEM: S. R. O. for Polly of the Circus sold at a premium. At least 350 people unable to obtain admission. Miss Wallace made big hit.

ROME.—LYRIC (Direction of F. R. Loescher, Inc.; Irving Hamilton, mgr.): Joe Weber's Climax 4, to large attendance. The Devil, with Edwin Stevens 5; good house. Polly of the Circus, with Fay Wallace, 6; delighted large attendance. Keith's vaudeville 8-13 (except 11); acts: Evans, Emita and Evans, Preston Brothers, and Rose Malvene, dancer; pictures and songs by Emma Gurley.——IDLE HOUR (I. Marks, prop.; J. Y. Burns, mgr.): Blaker's dog and monkey circus, and Billy Johnson 4-6. Horan and Van and Earl Kern 8-10; pictures and songs by Edna Geisler.——COLONIAL (W. Zimmerman, mgr.): D'Angelo 4-6, R. R. Davis, Jr., Welsh singer, 8-10; pictures and songs by Miss Haskell.——MASONIC HALL: Bellma, magician, 12. The Cuban Spy 10 (local) pleased large attendance.——ITEM: F. R. Loescher of Rochester is spending a few days here.

TROY.—RAND'S OPERA HOUSE (Reis Circuit Co., lessees; H. T. Thompson, mgr.): The Devil 8; good audience. The Thief 9, 10; fine houses. Henrietta Crosman in Sham 11; good audience. Sam Bernard 12. Victor Alfred Dramatic Club 15. Fritzi Scheff 16. Chauncey Olcott 19. The Traveling Salesman 20.——PROCTOR'S GRISWOLD (Guy Graves, mgr.): A splendid bill 8-13, consisting of Myers and Rose, Felix and Arnold, Barrows-Lancaster co., Jack McKay, Laskey's Military Octette, Cooper and Robinson, and Bedgmarello, delighted big houses.——LYCEUM (R. H. Keller, mgr.): The Colonial Belles 8-10; fair houses; specialties by Bandy and Fields, Texas Steer Quartette, and De Hollis and Velora. Broadway Gaiety Girls 11-13; good houses.

KINGSTON.—OPERA HOUSE (C. V. Dubois, mgr.): Paid in Full 5 pleased big house. Bennett-Moulton co. opened week's engagement with Darkest Russia to S. R. O. Other plays: A Jealous Woman, A Cowboy's Romance, On Thanksgiving Day, The Devil, The Governor's Wife, An Outcast of Society, A Man Without a Country, The Call of the Wild 20. Von Ende concerts (Y. M. C. A.) 25. Daughters of the Revolution 26.——BIJOU (G. W. Carr, mgr.): Morton and White and Maud De Lora week 8 pleased S. R. O.——ORPHEUM (G. W. Carr, mgr.): Adolph Adams and Harragan and Giles pleased capacity week 8.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred M. Waterbury, mgr.): Musical show, benefit of Saratoga Humane Society, under the direction of Charles F. Dolan, 5, 6; immense success, artistically and financially. Under Southern Skies 19. Greene's moving pictures and illustrated songs by Samuel Wallace on off nights to continued big business; eight reels and six songs at a performance.——WONDERLAND (Charles Grasel, mgr.): Moving pictures, vaudeville, and illustrated songs. Master Joseph Klein, violin soloist; R. M. Shurts, baritone of the South, to fine audiences.

YONKERS.—BLANEY'S (Charles A. Williams, mgr.): The Cowboy Girl 11-13; fair business.——ORPHEUM (Harry Leonhardt, mgr.): Lillian Shaw, Van Brothers, Murphy, Whitman and co., Myrtle Byrne and co., Al. Coleman, pictures, and Apdale's animals 8-10; Paradise Alley, Leonard and Drake, Hammond and Forrester, Three Perry Sisters, the Wentworths, Morgan Wallace and co., and the Orpheumscope 11-13; bills well arranged and attractive to good business.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Montana Jan. 28 seemed to please a fair sized audience. Howe's pictures 29, 30; good business and pictures. Adam Good co. week 1 opened to S. R. O.; business continues good. Plays first part of week: Polly Primrose, Lena Rivers, and The Undertow.

Chimes Stock co. 8-13 (except 9, Field's Minstrels 8, Leigh Lucy co. 11-13. The Traveling Salesman 22. The Cattle King 23.

HERKIMER.—GRAND (Geo. Schreyer, mgr.): Montana 5; good house; well pleased.——GRAND (W. A. Dumps, mgr.): Fisher and Fisher, Gourley and Lemon, Split Brothers, Robertino, and Pendretto moving pictures; big business.——STAR (Osmith and Nelson, mgrs.): Moving pictures and music with the following feature pictures: The Red Cloak, The Fat Baby, Native Life in Sudan, and The Last Witch; big business.

PALMYRA.—OPERA HOUSE (H. L. Averill, lessee and mgr.): Moving pictures and illustrated songs Jan. 30; big business. George F. Hall 5. Moving pictures and illustrated songs 11. Montana 13.——ITEM: Bessie Stevens Swan, late of Elliot and Gaskin's Rocky Mountain Dramas, is organizing for a vocal talent production for the benefit of Zion Episcopal Church. Mrs. Swan is the guest of her mother, Mrs. George Stevens.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Paid in Full 4; good business and performance. Al. G. Field's Minstrels 5; S. R. O.; pleased. Commercius Circus (local) 6 to good business; pleased. Kirk Brown co. opened week 9 with The Wife to good business. Other plays: Camille, Othello, Sign of the Cross, Captain Barrington, Pudd'nhead Wilson, Merchant of Venice, Millionaire Detective; co. good. Moving pictures 15-20 (except 16).

GLOVERSVILLE.—DARLING (Will B. Gaut, mgr.): The Fiske Stock co., which has been playing here for the past thirty-two days, closed Jan. 27. Polly of the Circus 4. Edwin Stevens in The Devil 10. The Traveling Salesman 17.——FAMILY (J. B. Morris, mgr.): Connilly and Hanson, Ina Clarke, Wilson's Aerial Ballet, Killian and Moore, Pluto and Pluta, and motion pictures drew good houses 1-6.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): Meadow Brook Farm Jan. 20 pleased small house. The Arrival of Kitty 21 pleased good house. The Record Makers' Minstrels 27 pleased a large house. The Cameraphone 1, 2 pleased good houses. Paid in Full 3. Lecture, "The Story of the Civil War," 4, benefit G. A. R. Washington Engine co. Minstrels (local) 8, 9.

HORNELL.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Meadow Brook Farm 5; fair, to moderate business. The Chauncey-Keiffer co. opened 8 for week in repertoire. Lena Rivers was the opening bill, followed by For Home and Honor and Thelma. The co. gives many specialties, including the Dalmeo Dog, Pony and Monkey Circus. Crowded houses the rule.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Symphony Concert (local) 4 pleased a large audience. Al. G. Field's Minstrels 6; packed the house, matinee and night. The Thief 8; excellent co.; good business. Adam Good Stock co. 8-13 opened with Polly Primrose. Other plays: The Undertow, The Two Orphans, Lena Rivers, Little Gray Lady; business good. Under Southern Skies 20.

OSWEGO.—RICHARDSON (W. A. Wesley, mgr.): The Devil 6; excellent co. and business. Polly of the Circus 10 (matinee and night); one of the best of the season; good business. Volunteer Organist 12 (matinee and night). Chauncey Olcott 22.——OLYMPHEUM (C. P. Gilmore, mgr.): Headliners for week of 8: Erie and Lee, eccentric singing sketch; also moving pictures and illustrated songs.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): Playing the Fusion Jan. 30; two good houses pleased. The Devil 1; good, fair house. A Knight for a Day 2; poor business, pleased. The Travelling Salesman 3; capacity, pleased. May Robson in the Rejuvenation of Aunt Mary 10. Hilda Spong in Man and His Mate 11.

BATAVIA.—DELLINGER OPERA HOUSE (W. F. Halts, mgr.): Lory of the Hills Jan. 25 pleased good business. Chauncey-Keiffer Stock co. in For Home and Honor, Thelma, Orphan and Heiress, Tempest and Sunshine, An Old Man's Darling, Utah, Lena Rivers, Younger Brothers; very good co.; opened to capacity. The American Girl 4; deserved better house.

GENEVA.—SMITH (F. K. Hardison, lessee and mgr.): Arrival of Kitty Jan. 30 pleased good houses. Hobart College Paint and Powder Club 2 to light house. Traveling Salesman 5. Ben Greet Players 6. Himmelein's Idealo 8-13 (except 11). Polly of the Circus 11. Al. G. Field 19. Yama 22. Under Southern Skies March 3.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): George Hall in The American Girl 6 pleased capacity (fourth time). My Dixie Girl 9; poor, to fair business. Montana 10; excellent, to large business. Enid May March 3.——ITEM: George Hall was entertained by the Friars. He is a favorite here.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Polly of the Circus 5; excellent, to good attendance. Montana 6 pleased two fair houses. The Traveling Salesman 10 delighted capacity. Field's Minstrels 11 delighted two capacity houses.

NEW ROCHELLE.—THEATRE (M. Loew, lessee; I. Seldner, mgr.): Horton and Pine, Harry Welman, and Lester and Martin 1-3. Agnes Adrio, Valley Forge Quartette, Harry Baum, Manny Worth 4-6 pleased good business.

LOWVILLE.—OPERA HOUSE (W. H. Eglston, mgr.): Marks Brothers 8-10; good co. and business. Plays: A Rough Diamond, Why Women Hate, A Farmer's Daughter, At the Point of the Sword. Enid Mayo in The Girl Outcast 26.

AUBURN.—BURTIS (J. N. Ross, mgr.): Katharine Rober co. 9-13; excellent business. Same co. 15-20.——JEFFERSON (J. O. Brooks, mgr.): Montana 8; fair house. Cohan and Harris' Minstrels 12; big business. The Climax 16.

CORNING.—OPERA HOUSE (Reis Circuit Co., lessees; Ernest J. Lynch, mgr.): Meadow Brook Farm 1 pleased fair house. Moving pictures daily draw good houses. Chauncey-Keiffer Stock co. 15-20.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Cameraphone 7; packed house. May Robson in The Rejuvenation of Aunt Mary 8 pleased fair audience. Percy and Harold 19.

WELLSVILLE.—BALDWIN (Interstate Amusement Co., lessees and mgrs.): Meadow Brook Farm 4; light business pleased. The Heir to the Hoorah 6; light business; pleased. The Sunny South 16.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Paid in Full 8; excellent, to capacity. The Volunteer Organist 15. Local 19. Pictures and songs three nights each week.

MT. VERNON.—THEATRE (Walter Rosenburg, prop.; C. J. Bryan, mgr.): The Angel and the Ox 1-3 pleased good business. The Millionaire's Revenge 4-6; excellent, to good business.

ROCHESTER.—NATIONAL: The Fanny Rice co. in A Day Off last week closed the season at Syracuse: the co. was fully up to the average.

OWEGO.—TIOGA (A. L. Cole, mgr.): Paid in Full 9; good, to full house. George F. Hall in The American Girl 20.

LOCKPORT.—HODGE OPERA HOUSE (J. Harry Dwyer, mgr.): George Hall in The American Girl 11.

LYONS.—MEMORIAL (Burt C. Ohmans, mgr.): My Dixie Girl 8; fair performance and business.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Lyman Howe's lifeorama 8 pleased S. R. O.

ITHACA.—LYCEUM (M. W. Gutstadt, mgr.): The Blue Mouse 15, 16.

NORTH CAROLINA.

GREENSBORO.—ACADEMY (S. A. Schloss, mgr.; H. H. Tate, res. mgr.): The Dandy Dixie Minstrels 5; very good, to fair business.——PALACE (Walter Griffith, mgr.): John H. W. Byrne, the Coltons, Billy Williams, and the Silvers are packing the house.——GEM (M. O. Meade, mgr.): The Thielsbies, and Eddie Flynn last week to good business.——ITEM: Manager Griffith, of the Palace, has found it necessary to make extensive repairs to his theatre, elevating the seats and putting in a balcony.

RALEIGH.—ACADEMY OF MUSIC (S. A. Schloss, lessee; J. Sherwood Upchurch, mgr.): Dandy Dixie Minstrels 3 to good house.——ST. MARY'S AUDITORIUM: David Bispham in concert delighted large and cultured audience 8. After the concert Mr. Bispham was given a reception in the parlors of St. Mary's School.

ASHEVILLE.—GRAND (S. A. Schloss, mgr.; D. H. Rosenstein, res. mgr.): Gibson Girls 3 said to be stranded. Henry Moon 17. Clansman 18. Rice Morse 20. Max Figman 27.——AUDITORIUM (Auditorium Co., mgrs.): Shannon-Young co. 8 pleased good business. Madame Ellen Beach Yaw 23.

NORTH DAKOTA.

MANDAN.—OPERA HOUSE (H. H. Williams, mgr.): The Ainsworth Orchestra 8 in concert and ball. The third of illustrated lectures on European travel 16; managed by Mrs. L. N. Cary, president of the Fortnightly Club.

BISMARCK.—BIJOU (H. H. L. Vorpenian, mgr.): Bonnington's Stock co. 2-9; fair co. and business.——GEM (M. J. Wells, mgr.): Week 2-9; Stafford Trio, Batchellor Sisters, and songs, to S. R. O.

JAMESTOWN.—OPERA HOUSE (Morris Bach, mgr.): The Alaskan 18.

OHIO.

URBANA.—CLIFTORD (Edward Clifford, mgr.): Home talent minstrels 19.——LYRIC (Larry P. Ryan, mgr.): Irene Trevette, singer, and the Rinaldos in the best bicep rolling act ever seen here 4-6. Ruth McCabe, singer, and Sir General, the educated pony, 8-10, with pictures drew well and pleased.——OLYPHEUM (Murray and Holdine, mgrs.): In addition to pictures, Arnold Brown gave imitations of Senator Briggs of Georgia.——ITEMS: Harry S. Mack, who was on at the Lyric last week, gave his impressions at the annual banquet of Ruper Commandery, K. T.—Mrs. Charles Long, of Columbus, O., is visiting her husband, the trainer of the pony, Sir General. Mr. Long put on a new silver elaborate piano soliciting here for his pony.—Manager Edward Clifford has been engaged to play the role of Turpentine in Princess Bonnie at Piqua 22, 23.—Mrs. La Rue, mother of Frank La Rue, leading man of the Wichita, Kan., Stock co., is visiting here.—Robert Bobson, for many years in the orchestra of Market Square Theatre, recently died in Washington, where he went for his health.—Leopard and Welch, stage hands of the Lyric, put on a turn 8 and made good.—Jack Patton, of the circus world, died here 6.

WILLIAM McGOWN.

DAYTON.—VICTORIA (L. M. Rodo, gen. mgr.; G. C. Miller, bus. mgr.): Richard Carle in Mary's Lamb 4; delighted capacity. Grace Van Studdiford in The Golden Butterfly 8 pleased S. R. O. Florence Davis in Under the Greenwood Tree 10. Louis Mann in The Man Who Stood Still 11. Servant in the House 18-20.——NATIONAL (Gill Burrows, mgr.): Joe Morris in Two Many Wives 4; good; excellent business. Wanted by the Police 8-10; fair, to poor houses. Little Johnny Jones 18-20.——LYRIC (Hurtig and Seaman, mgrs.; Max Hurtig, res. mgr.): Bill week 8: Conlon and Steele, Arthur Huston, Four Nightingales, Valerie Bergere and co., Odell Jefferson, Snyder and Buckley, the Flying Martins, Lorimercer; fine throughout; business good.——ITEM: Max Hurtig, res. mgr., Lyric, was called to New York 9 on account of the serious illness of his brother, Ben Hurtig. Harry Winters, of the Toledo Empire, is filling his place locally while Mr. Hurtig is away.

LOCHEN A. SOWARD.

DELAWARE.—CITY OPERA HOUSE (Webb and King, mgrs.): Salt; or, The Elixir of Life, a three-act comedy by E. D. Watson, a local author, was staged for the first time 2 by local talent to capacity; the hit of the season; a new skeleton dance featured (under the auspices of Delaware Aerie, F. O. E.). The comedy deals with a solution of sodium chloride as a panacea for all human ailments. Girls March 1. Ma's New Husband 6. Four Pike 15.——THEATORIUM (M. G. Knoblock, mgr.): 8-11 Perrigeaux and Hawley, Mabel Solar, and pictures to excellent business.——ITEM: V. C. Minnelli, of Minnelli Brothers' Big Show (under canvas), is seriously sick at his home here.

ALLIANCE.—COLUMBIA (John Dee Collins, mgr.): Human Hearts 8; splendid, to fair business. The Three of Us 9 pleased small house. American Stock co. 22-27. Al. H. Wilson March 3. Kathryn Osterman 8.——PRINCESS (Mrs. M. Pellletta, mgr.): Powers and Pauline, Kotara, Eddie Moon and the Seymour Sisters, songs, and moving pictures 1-6; fair business.——ITEM: A complication of misunderstandings between the State and local authorities over the erecting of a fire escape caused the closing of the Columbia from Jan. 27 to Feb. 6. A splendid line of attractions was thereby canceled. The Devil, Fifty Miles from Boston, and Paid in Full were among them.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Grahame Stock co. 1-6; presented The Black Sheep, The French Spy, Missouriana, 'Cutter Joe, The Factory Girl, Ten Nights in a Bar Room, A Country Kid and Shadows of Night; co. above the average; business good. A packed house greeted May Vokes and co. in A Knight for a Day 8. Fifty Miles from Boston 22. Royal Chef 26. The Wolf Mar. 2.——AMERICAN (George B. Harmon, mgr.): Billy Stanford, De Main and Sochte 4-6 pleased good patronage. Harry Pearce, Mr. and Mrs. Ivy in a musical comedy act 8-10 pleased good houses.——ELECTRIC (J. F. Durham, mgr.): Eagan and Miller, 4-6; Ed. Swiss, 8-10; attendance good.

ZANESVILLE.—WELLER (Moses Beiss, lessee; Vincent Senvello, mgr.): When Knighthood Was in Flower 6; good, to excellent business. Peggy Machree 9 pleased fair patronage. The Follies of New York 20.——ORPHEUM (Sun and Murray, dir's; H. S. Carter, mgr.): Week 8-13 Harlem Brothers, Variety Trio, W. J. Mills, Kelsey Sisters and Cummings, Jerrell and co., Lahlo, and the Barsetto Trio; very classy bill and big houses. Week 15-20 the Barsetto Trio, Bing Fong Lee, Al. Wilson, Bijou Comedy Trio.——ITEM: Sun and Murray, lessees of the Orpheum, are arranging for a big celebration the last week in March, the first anniversary of the opening of the theatre.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): The Great Divide 4; good, to large audience.——ORPHEUM (Sun and Murray, lessees; R. R. Russell, mgr.): Bill Christil, Bernhart and Seifert, Claude Rauf and co., Lefevre and St. John, and pictures 1-3. Holland, Welsh and co., the Silver Sword, Lawrence Phillips, Harry Decoe, Edward Martin, and pictures 4-6.——MAJESTIC (J. F. Potts and C. E. White, mgrs.): J. C. Creighton, Mord and Malline, Grace E. Bethew, the Murrays, E. P. Howard, songs, and pictures 1-3. Mr. and Mrs. Florence, Zelma Rollins, Handford Hobson, L. M. Marshall, E. F. Howard in songs, and moving pictures 4-6; business good.

CANTON.—GRAND OPERA HOUSE (M. Reis, lessee; Charles L. Durbee, mgr.): Madam Butterfly 4; large business. Paid in Full 5 pleased good house. Howe's pictures 6; light business. A Knight for a Day 8 pleased good business. North Brothers' Comedians 9-13 opened to a large house with John Jasper's Wife. Other plays: A Gypsy Queen, The Charity Child, Divorcons, and Across the Great Divide. Billy the Kid 20.——ORPHEUM (Sun and Murray, lessees; H. L. Hamilton, mgr.): Hoyt and McDonald, May Evans, Reed's dogs, Claude Thardo, and the Sunny South co. week 8 pleased large business.

FINDLAY.—MAJESTIC (Harry Overton, bus.-mgr.): The Lion and the Mouse 6 pleased fair business. The Thief 8; excellent, to small house. The Wolf 23. Grantark March 20.——GILLETTE (Jack Parsons, lessee; William Larkins, bus.-mgr.): Manhattan Stock co. in The Love of a Princess 8-10

and Ku Klux Klan 11-13 pleased large houses.——FINDLAY (Sam. Lane, mgr.): Vaudeville; to good business.——ITEM: Frank Le Mora has secured the management of Riverside Park Auditorium for the Summer season.

STEUBENVILLE.—GRAND (C. W. Marwell, mgr.): Human Hearts 8 pleased good business. Himmelein's Imperials 8-13; capable co.; excellent returns. Plays: How Hearts Are Broken, Thelma, The Devil, The Christian, The Lamb and the Brute and Dealers in White Women; specialties by Mac Tipton, Mortimer Basset and Hall's dogs. Paid in Full 26. The Choir Singers 27.——NATIONAL (W. G. Hartsborn, mgr.): 8-13: Kalma and Lefarlon, Bowley and Leslie, Eddie Moon and Wolf Brothers make one of the best bills at this theatre, to capacity.

SPRINGFIELD.—FAIRBANKS (L. M. Bodaken, mgr.: Harry A. Ketcham, bus. mgr.): Princess Bonnie (local) 4, 5 pleased good patronage. Lena Rivers 6 pleased fair business.——GRAND (L. J. Palli, mgr.): Franklin Stock co. 1-6 closed engagement in Ruined Lives, A Daughter of Judea, Queen of the Highway, Chinatown Charlie, to good houses.——SUN (Sun Amusement Co., mgrs.): The Nellos, Will Beam, McDonough and Fiske, Corcoran and Dixon, Fred St. Onge and co., to large and pleased audiences 8-13.

AKRON.—COLONIAL (Eastern Ohio Theatre Co.'s leases; F. E. Johnson, res. mgr.): A Knight for a Day 6 pleased good attendance. Paid in Full 8; large house; pleased. Janet Waldorf in The Three of Us 10 pleased fair attendance. Abrahamson Grand Opera co. 20.——GRAND (O. L. Elsler, mgr.): McFadden's Flats 4-6; good business; pleased. A Bad Man's Wife 8-10; good houses; pleased. Texas 18-20.

CAMBRIDGE.—COLONIAL (Charles and George Hammond, mgrs.): Adelaide Norwood in Madam Butterfly 5; fine house; pleased. U. T. C. 6; good business. Grace Merritt in When Knighthood Was in Flower 8 pleased but failed to draw. Human Hearts 13. Girl 17.——ORPHEUM (Charles and George Hammond, mgrs.): Carrie Starr, Wheeler Wheeler, and Bernhardt and Seifert to good business.

MARION.—GRAND (M. J. Sullivan, mgr.): The Lion and the Mouse 5 pleased packed house. The Wolf 20. Dustin Farnum in The Squaw Man 25.——FAMILY (H. S. Vail, mgr.): Marie Alba, Cooper and Reed, Mr. and Mrs. Danny Mann 4-6. Ed. Clark, Delzell Sisters and Mardo Trio Acrobats 8-10; illustrated songs and pictures at each performance.

LIMA.—FAUROT (L. H. Cunningham, mgr.): Nancy Boyer Stock co. week 1-6; very successful week. Texas 10 pleased good house. ORPHEUM (Will G. Williams, mgr.): 8-14: Most Dee, Charles Stowe, Harmon Trio, Jerge, Alcene and Hamilton, Hickman Wills and co., and moving pictures; satisfactory bill, to good business.

BUCYRUS.—OPERA HOUSE (W. P. Gegrisch, mgr.): Howe's moving pictures 4; capacity; pleased. Otis B. Thayre in A Fascinating Widow 9 pleased good business. A Cowboy's Girl 26.——ORPHEUM (H. E. Ball, mgr.): Pearl Young, Sir General (pony made hit), to good business 4-6.

SANDUSKY.—THEATRE (R. P. Stoddard, mgr.): John A. Himmelein's Imperial Stock co. closed a very successful week's engagement 6 in Madam Butterfly 5, to S. R. O. Paid in Full 11. John A. Himmelein's Franklin Stock co. opens a week's engagement 15 in Wedded and Parted.

HAMILTON.—SMITH'S (M. Reis Circuit Co., mgrs.; Tom A. Smith, res. mgr.): Lena Rivers 4; two big houses. The Runaways 7; usual big Sunday business; fairly good. James Young in Brown of Harvard 8 pleased a good house. The Choir Singer 21. Annie Russell 22. Merry Widow 27.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): A Rose for a Widow 8 pleased fair sized audience. Girls 24.——GEM (L. J. Gardiner, mgr.): Baby Knight, Vine Martin, Rollins and Klifton, and pictures 4-10 to big business.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): Billy the Kid 1; topheavy house; pleased. Paid in Full 2; S. R. O.; pleased. Musical recital under auspices of Afternoon Musical Club 5; good business; pleased. The Three of Us 8; fair business; pleased. Human Hearts 10. Ma's New Husband 12.

MARIETTA.—AUDITORIUM (E. M. Locke, mgr.): The Fleming Arrow 2 pleased good house. Girls 5 pleased good house. Grace Merritt in When Knighthood Was in Flower 9 pleased fair audience.——ORPHEUM (J. J. Nasel, mgr.): The Juggling Girl and pictures 8-14.

NORWALK.—GILGER (M. Reis Circuit Co., lessee; W. A. Roscoe, mgr.): The Gutter Stock co. closed a satisfactory week's engagement 6 to S. R. O. Plays: Molly Bawn, 'Way Out West, and The Cowboy Sheriff; good co.; pleased. The Thief 16 delighted capacity business. The Royal Chef 24.

CIRCLEVILLE.—GRAND (H. C. Gordon, mgr.): The Great Divide 6; fine, to fair business.——METROPOLITAN (Carle Myers, mgr.): Phil Young, Mlle. Olive, the Smiths, Edw. Santoro, Vine Martin, Lester and Mildred, motion pictures; fair bill and business.

NEWARK.—AUDITORIUM (W. D. Harris, mgr.): The Lion and the Mouse 4; large house; pleased. Madam Butterfly 6; two good performances, to good business. The Great Divide 8; fair, to large house.

TIFFIN.—GRAND (C. F. Collins, mgr.): The Thief 6, to big business; best of satisfaction. The Ferdinand Grahame co. opened week 8, presenting A Black Sheep, to full house.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Stetson's U. T. C. 3 pleased a full house. John Griffith in Faust 25. Tom, Dick and Harry (local) 26.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, mgr.): American Stock co. 4-6 pleased good audiences. Human Hearts 12. The Three of Us 22. Lecture 23. The Choir Singer 26.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox, mgr.): Stetson's U. T. C. 9; good business. Cook Stock co. 11-13. Graustark 27. The Three of Us March 1. Montana 4.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): Howe's moving pictures 5 pleased good business. The Fascinating Widow 9 pleased a fair house.

WOOSTER.—OPERA HOUSE (Kettler and Limb, mgrs.): The Fascinating Widow 5 failed to please a good house. Ma's New Husband 23.

NELSONVILLE.—STUART'S OPERA HOUSE (N. J. Stuart, mgr.): Three of Us 22. When We Were Friends 27.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): The Jubilee Singers (lecture course) 18.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): The Witching Hour 10.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): The County Chairman 4; fair business. Rosabel Morrison in Faust 6, 7; fair audiences. The Right of Way 8; good business; pleased.——METROPOLITAN (Ellsworth and Jordan, owners and mgrs.): The Charity Ball opened 7 and drew well. The performance 11 was given for benefit of the Maternity Hospital.——FOLLY (B. B. Tull, mgr.): Week 7 Captain George Stewart, E. Edwards, Jane Courthope and co., Dorothy Dane, Borden, Zeno and Hayden Brothers (topliner), and pictures.

EL RENO.—THEATRE (W. I. Goff, mgr.): The Boys of Company B 1; fair business; pleased. Rosabelle Morrison in Faust 4 pleased fair house. The Right of Way 10.——PALACE (Fortner and Shuck, mgrs.): The Two Blacks 1-3. Inman and Walters 4-6, and moving pictures.——NOVELTY (Warren Walker, mgr.): Hopper and Hopper and moving pictures 1-6.

BARTLESVILLE.—THEATRE (John Flinn, mgr.): Bunch of Keys 3; fair, to poor house. Toymaker's Dream 6 pleased two good houses. Elks' Minstrels 8, 9; packed houses; very good for local talent; under direction of Miller and Draper. The Matinee Girl 18-20 canceled on account of illness of Blanche O'Neil.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks, mgr.): The Right of Way 6; excellent, to full house. A Country Chairman 7; good co. and business.

VINITA.—AUDITORIUM (Butler and Byrd, mgrs.): The County Chairman Jan. 28 canceled. The District Leader 2; excellent good business. Tim Murphy 6 pleased good business.

SHAWNEE.—BECKER (H. A. Pierson, mgr.): A Good Woman Will Win 4; fair co. and business. The County Chairman 5 pleased, to good business. Bunch of Keys 10.

M'ALESTER.—BUSBY (A. Bert Estes, mgr.): The District Leader 4 pleased good house. The Right of Way 5 pleased full house. A Bunch of Keys 6; fair house.

ARDMORE.—ROBINSON OPERA HOUSE (Frank Robinson, mgr.): The Thief 1; good business. Ma's New Husband 6; fair business.

OREGON.

SALEM.—GRAND (John Cordray, mgr.): The Lieutenant and the Cowboy 7 pleased good business. Kerry Gow 13. Charles Hanford 16. U. T. C. 22.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Charles M. Southwell, mgr.): The Devil 4 pleased a capacity house. The Bostonian Grand Opera co. in Il Trovatore 5, Rigoletto 6, and Lucia di Lammermoor 10; delighted three large audiences. The Volunteer Organist 20, with matinee.——ACADEMY (Charles M. Southwell, mgr.): Lillian Maynard in My Dixie Girl 4-6; co. and business excellent. The Outlaw's Christmas 8-10; co. and business excellent. Millionaire's Revenge canceled. Texas Jack 18-20.——POLI (J. H. Docking, mgr.): Excellent bill for week of 8 with Nella Bergen as headliner. The others: Juggling Jordans, Ryan-Richfield co., Joseph Adelman's Musical Ensemble, Covington, Wilbur and co., Tom Bateman, Marcello, and pictures to excellent business.——COLUMBIA (J. Nelson Teets, mgr.): The Cherry Blossoms in The Girl I Met at Sherry's and Look Out Below 8-10; co. and business excellent. The Rollickers in B. Dunne Goode and co. 11-13; co. and business excellent. The Brigadiers 15-17. Sam T. Jack's Own Show 18-20.——ORPHEUM (J. H. Farrell, mgr.): Beverley Brothers, Le Barre, contortionist, and illustrated songs and moving pictures 8-13 pleased excellent business.——HIPPODROME (Dave Cohen, mgr.): Annie Goldie, Jack Stockton, Jack Oliver, and songs and pictures 8-13 to excellent business.——WONDER (F. W. Herman, mgr.): O'Donnell and Chubb, McAdams and His Talking Dogs, Frankie Wallace, the Musical Jeroldo, and moving pictures 8-13 pleased good business.——WONDERLAND (F. J. Reynolds, mgr.): Everett West, the Famous Gilmore, May Edwards, and songs and pictures 8-13 to good business.——ITEMS: Smith and May, managers of the Star, left here 6, leaving the performers stranded. Through the kindness of Hayden Evans, owner of the house, they were all enabled to leave the city. Mr. Evans said the house will be reopened the week of the 15th. C. R. DERMAN.

ALLENTOWN.—LYRIC (Mishler and Werman, mgrs.): The Bostonia Opera co. closed engagement 4 with Faust for matinee, and Lucia di Lammermoor night, giving five productions, to fair business. The Blue Mouse 5, 6, with matinee; excellent co.; appreciative audience. Grace George in A Woman's Way 8; excellent, to good house. Marie Dore and fine co. in The Richest Girl 9; good house, pleased. Otis Skinner in The Honor of the Family 10 pleased fair house.——ORPHEUM (Vincent, Wilmer and Meyers, props.; Sam Meyers, mgr.): Bill 8-13 includes Newbold and Carroll, Mamie Flemming, Frank Mostyn, Kelley and co. in Tom and Jerry; Kaufman Brothers, the Three Binns, Harry Breen, Clara Nelson, Barry Turpin and co. in The Gibson Girls, and Orthoscope.——ITEMS: Mamie Flemming made her vaudeville debut in the city and made quite a hit, her songs, including "Send Me a Man," brought down the house; as a finish, she uses the fortune telling scene from Carmen. The Bon Ton Minstrels, organized in this city, composed of seventeen performers, under the management of J. Harry Lockwood, are meeting with very satisfactory success, playing the larger towns in this and surrounding counties. W. D. KINCAID.

READING.—ACADEMY (Reis and Appell, lessees; P. Levy, mgr.): The Wolf Jan. 30; excellent performance and business. Follies of New York 2; fair audience. The Happy Marriage 5 pleased large audience. Barney Gilmore in Kidnapped in New York 6 pleased good-sized house. The Devil 8; co. and business excellent. Cissy 12, 13.——ORPHEUM (Wilmer and Vincent, props.; Frank D. Hill, mgr.): 1-6: Christy and Willis, Maude Flemming, Mr. and Mrs. Jimmie Barry and co., Arthur Rigby, Gus Edwards' Ribbon Counter Girls, the Quartette, Yamamoto Brothers; good bill and business. 8-13: Peyton and Wilson, Swan and Bambard, Miss Marion Garson, Foran and Pelleton, Carson and Willard, Bimm-Bomm-B-r-r-r, Sam J. Curtis and co.; good bill and business. The Grand and Bijou, with moving pictures and vaudeville, are attracting big crowds. Minnie Palmer scored a decided hit at the Grand week 8.

PITTSTON.—BROAD STREET (Reis Circuit Co., mgrs.; Arthur Morley, res. mgr.): Barney Gilmore in Kidnapped in New York 14 pleased fair business. Al. Martin's U. T. C. 8; well received.——FAMILY (National Amusement Co., mgrs.; H. G. Cook, res. mgr.): The Man of Mystery 4-6 pleased fine business. The Blue Grass of Kentucky 8-10; good business. The Eagle's Nest 11-13; last production by stock co. House has been secured by L. Bernstein and Co. and policy will be changed to vaudeville and moving pictures changed every day. The stock co. is trying to secure another theatre to continue their productions, which have been very successful.——DREAMLAND (Cland Wesley, res. mgr.): Musical Geraldo, Frankie Wallace, O'Donnell and Chubb, McAdams and "Spike," moving pictures, and illustrated songs 8-13 pleased capacity business.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Tempest and Sunshine 2; good, to fair business. Human Hearts 4; good, to fair business. The Straight Road 5; fair attraction and business. Graustark 6; good attraction and business. The Helen Grayce co. opened 8-13, with Janice Meredith, and pleased big business. Other plays: Dorothy Vernon, The Bondman, The Man on the Box, The Three of Us, and The Devil.——MAJESTIC (M. J. Boyle, mgr.): Duffin-Redcay Troupe, Felix and the Barrys, Mr. and Mrs. Mark Murphy, Sydney, Deane and co., Carbrey Brothers, Grace Leonard, and Hughes' Musical Trio 1-6; best of the season to big business.——GLOBE (J. G. Foley, mgr.): Joe Chevert, the Christys, and the Lambettes; good bill and business.

NEW CASTLE.—OPERA HOUSE (Reis Circuit, lessees and mgrs.; E. H. Norris, bus. mgr.): North Brothers 1-6 closed. Plays: The Charity Ball, Gypsy Queen, John Gaspers, Wife and Divorcons; fair co. and business. Fifty Miles from Boston 11; fair, to good business. Billy the Kid 6 pleased poor house. Human Hearts 9; good, to fair house. Indian Maidens' Burlesquers 10; poor performance; poor house.——HARRIS' FAMILY (Jas. P. Harris Amusement Co., lessees and mgrs.; Chas. P. Dempsey, res. mgr.): Murray and Graham, Milmar and Morris, Jack Lyle, Prof. C. Nelson Camp's Electrical Production, Dusting 8-10. Weda and co., the Romanoffs, Leavitt and Falls, Harry Wheeler, and Cinematograph 11-13.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Campbell Dolan in The Devil 5; good co. and business. The Blue Mouse 8-10; good co. and business.——POLI (J. H. Docking, mgr.): Week of 8: Brothers Philippi, J. Warren Keane, Emil Hoch and co., in Love's Young Dream, Charles F. Semon, Lulu Beeson Trio in A Night in El Paso; Matthews and Ashley in Held Up; the Pianophiends; excellent bill and business.——LUZERNE (L. H. Baker, mgr.): Dreamland Burlesquers in The Red Moon 4-6; very good co. and business. The Rollickers 8-10; good co. and business.

HARRISBURG.—MAJESTIC (Jos. Frank, local mgr.): Barney Gilmore, Kidnapped in New York 6; good house, pleased. The Devil 8; good house, pleased. Otis Skinner in The Honor of the Family 8; excellent business pleased. Edward Abeles in Brewster's Millions 9 pleased; second time here. Grace George in A Woman's Way 10 delighted a very good house.——ORPHEUM (C. Floyd Hopkins, res.-mgr.): 8-13: Henry Potter and May Harris, Morrisey and Ayer, McConnell and Simpson, the Quartette, Langdon and co., in Old Dr. Young; Patay Doyle, Artoise Brothers, and the moving pictures, drew good business for the week.

NORRISTOWN.—GRAND (United States Amusement Co., lessees; Charles Thropp, mgr.): Princess Sotanki and co., Alvin and Kenney, Nathan and Lamay, Wink and Davis, Florence Wardell, and motion pictures, and illustrated songs pleased large audiences.——GARRICK (A. and L. Sablosky, lessees and mgrs.): Irwin's Lion, Tiger and Leopard Circus, Lulu and Fen, Dalton, Marguerite Arnold, R. R. Mock, motion pictures and illustrated songs, to capacity.——BIJOU (A. and L. Sablosky, lessees and mgrs.): John Getterman, with illustrated songs and motion pictures, to fair business.——EMPIRE, Gilbert Aymar, lessee and mgr.): Closed 6, on account of poor business.

TAMAQUA.—WALKER OPERA HOUSE (George L. Walker, prop. and mgr.): Irene Myers Stock co. 8-12. Plays: Ruled Off the Turf, Anita, the Singing Girl, Divorcons, New York State Folks, and Du Barry; S. R. O.; delighted. Wanted—A Wife 17.——ITEMS: Tamaqua Elks gave a smoker and vaudeville in the auditorium of the club 9 and were entertained by Marty Woodworth and B. Flinn, of the Irene Myers Stock co.—Marty Woodworth, Exalted Ruler of the Gobblers of Tamaqua, who is with the Irene Myers Stock co. is renewing old acquaintances in town.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Vogel's Minstrels 6 pleased large house. Otis Skinner in The Honor of the Family 10; excellent, to fair audience. Edward Abeles in Brewster's Millions 10 pleased two fair houses. Eddie Foy in Mr. Hamlet of Broadway 20.——FAMILY (Edward Mosart, mgr.): Harry Krayton's Hoodland, with Johnson and Hart, Evan Evans, Patrice, assisted by Charles Hutchins and W. H. Crawford, in The Lobbyist, the Asards, Nellie Burt, the Farmer and Russell co, in Around the World in an Air Ship, and moving pictures 8-13 pleased very large houses.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Flak, mgr.): Moving pictures 1-6; good business; pleased. Tempest and Sunshine 8 to fair sized and appreciative audience. The Devil 9; large and enthusiastic audience.——FAMILY (Fred M. Lamade, owner and mgr.): Week 8-13 Professor C. A. Davis, Little Hip, Osaka Japanese, Evans Lloyd and Gracelyn Whitehouse, Dick Gorman and Nellie Bell, Evans and Evans, the Original Chicago Newsboys' Quartette, and kinetograph to large and appreciative audiences

EASTON.—ABLE OPERA HOUSE (Chester H. Rice, mgr.): The Blue Mouse 4; large audience pleased. The Happy Marriage 6; delighted fair audience. The Sock and Buskin Club of Lafayette College (local) in The Mayor of Reston, Pa., 8; large and enthusiastic audience. The words and music are from the pen of Richard H. H. Snyder, '09, of this city. The Y. M. C. A. Circus (local) 9; scored a big hit with a crowded house. Marie Dore in The Richest Girl 10 pleased large patronage.

HAZLETON.—GRAND (Reis Circuit, mgrs.; J. B. Bensinger, res. mgr.): Martin's U. T. C. 6 pleased two good houses. Mrs. Wiggs 8; deserved better business.——FAMILY (Kunkhardt and Hershey Circuit, mgrs; H. Hershey, res. mgr.): Week 8: Wills and Warner, Haggerty and LaClair, Owley and Randall, Parshley, William Schallen, illustrated songs and the pictures, to good business.——ITEM: The new $50,000 vaudeville house, the Palace Theatre, financed by local people, will be opened in about two weeks.

MEADVILLE.—ACADEMY (Reis Circuit; Ben F. Mack, mgr.): Billy the Kid 4; fair, to poor business. Portello Stock co. opened the week of 8 with The College Girl to S. R. O.; very good co.; very good satisfaction. Plays first half: The College Girl, Under Two Flags, A Yankee Girl, and The Postmaster's Daughter.——LYCEUM (C. E. Schatz, prop.; A. H. Albaugh, mgr.): Week 8 Bobby Gaswell, Cerra Lawton Mitchell and co. in The Devil, and songs and pictures to S. R. O.

CONNELLSVILLE.—SOISSON (Fred Robbins, mgr.): John Griffith in Faust 4; fair, to good business. The Choir Singer 6; fair, to good business. Graustark 9 pleased two packed houses.——CASINO (W. E. Rice, mgr.): The High Flyers 5 pleased a good house.——ARCADE (B. P. Wallace, mgr.): 8-13: Adelle and Leslie, Johnston and Kew, Merrill and Simmons, Chinese Johnny, Williams and co., Bert Smith, Derda, and pictures.

M'KEESPORT.—WHITE'S (F. D. Hunter, mgr.): Yama 10 pleased good audiences. Girls 13. Human Hearts 20.——GAYETY (R. H. Mianis, mgr.): Indian Maidens 4-6 pleased good houses.——ITEM: McKeesport is a good burlesque town and has a large following for that form of entertainment. Mayor Coleman has decided to start a reform wave and has started with the theatre. He claims that the burlesque attraction is indecent.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Haussmann, mgr.): Irene Myers Co. closed week 6 to satisfactory business. Cissy 8; poor house. Mrs. Wiggs 9 pleased good business. Earthquake pictures 10; satisfactory.——FAMILY (H. Knobianch, mgr.): Week 8 the Le Anders, Batina, the Woodwards, Eddie Horan, J. P. Smith, and kinetograph.

RENOVO.—THEATRE (Messrs. Johnson and Kline, props.; T. A. Slattery, res. mgr.): Tempest and Sunshine 8; fair co., to big business.——DREAMLAND (J. Travers, res. mgr.); Lange and Cosart, Kreseno, Tommy Hayes, Charles Leonard, pictures and illustrated songs 8-9; fair, to good attendance. The most notable film of the week was the Earthquake pictures, to packed houses.

OIL CITY.—THEATRE (F. S. Frazier, mgr.): Portello Stock co. 4-6 presented The Devil, Under Two Flags, and College Girls, pleasing good business. Al. H. Wilson 24. Montana 25.——ORPHEUM (McCullough and Frazier, mgrs.): The Mooses, Harry Wallace, Robert Rogers and Louise Mackintosh, Ellison's Orpheumscope week 8-13; S. R. O.; pleased.

BROWNSVILLE.—GRAND (Rush and Rush, mgrs.): The Strolling Players 9 pleased S. R. O.——ARCADE (W. H. Crowford, mgr.): Gardiner and West and Sunshine, James Ross, illustrated songs, and pictures 4-6; fair, to capacity. George Clay and Kitty Fare and co. in Queen of the Prairie 8-10 to three S. R. O. houses and hundreds turned away.

ROCHESTER.—MAJESTIC (J. H. Laine, res. mgr.): Lincoln Club Minstrels 8; S. R. O.; pleased. Human Hearts 6; fair business and performance. Shadows of a Great City 10; large business; pleased. Three of Us 11.——GRAND (Walter Jarvis, lessee and mgr.): Indian Maidens Burlesque 10; large audience; pleased. A Trip to Egypt 11.

CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. W. Lowder, mgr.): Polly of the Circus 16. Wells' Animated Picture co. 18. Vaudeville week March 8.——FAMILY (Knoblauch and Hershey Circuit; A. F. Lynch, res. mgr.): Barbara Fritchie, the Four Comanches, Amos, Curtis and Curtis, J. Potter Smith, illustrated songs and pictures, to good business.

TARENTUM.—NIXON (Joseph S. Shirball, mgr.): Choir Singer pleased fair crowd 8. Al. H. Wilson 20. Arrival of Kitty 27.——DREAMLAND (W. R. McCullough, mgr.): Destiny and songs and pictures 1-6 pleased good crowds.——STAR (J. R. Boyd, mgr.): Walter King, Lestrom and Anderson, songs, and pictures 1-6 pleased good houses.

GREENVILLE.—LAIRD OPERA HOUSE (M. Henlein, mgr.): The Three of Us 5; satisfactory business and co. Yama 8; business and performance very good. The Boys' Band Minstrels (local) 11. Ma's New Husband 18. Married for Money 17. The Merchant of Venice (local) 23.

KANE.—TEMPLE (H. W. Sweely, mgr.): The New Sunny South 5 to light business. Ma's New Husband 6 pleased. Yama 13.——FAMILY (Brown and Dion, mgrs.): Pittsburgh Lee and co., Katherine Miller, the Campbells, the Gagnoux, Robisch and Children, Goodhue, songs, and pictures 4-10.

TYRONE.—ACADEMY (G. C. Boocking, mgr.): The Arrival of Kitty 18. Dr. Oscar Haywood 21.——BIJOU (Mack-Schaibley, mgr.): Auriemma and Ethel Barr and co. 4-6 pleased large attendance. Happy Lee Barth, Bob Desmond Trio, Buster, Mary and Happy 8-10 pleased packed houses.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): The Follies of New York 5, to good business, proved burlesquey. Franklin and Marshall Glee Club 6 pleased. Moving pictures, A Trip to Death Valley 9, to capacity.

SHARON.—GRAND (M. Reis, lessee; G. R. Swartz, res. mgr.): Madam Butterfly 8 pleased a large audience. Fifty Miles from Boston 8; good house and co. Billy the Kid 6; fair, to topheavy house.

BUTLER.—MAJESTIC (George N. Burchhalter, mgr.): Casad and Deverne, Eugene Lalla, Conser's dogs, and pictures 8-13; good business.——THEATRE COMIQUE (Thomas Stokes, mgr.): Moving pictures and songs 8-13; good business.

WEST CHESTER.—GRAND (Nixon, Cohan and Harris, circuit lessees; J. F. Small, res. mgr.): Vogel's Minstrels 4 pleased large audience. Concert (benefit Italian sufferers) 5; large house. Kennedy Players 8-10; fair co. and business. Mrs. Wiggs 13.

BRADFORD.—THEATRE (Reis Circuit; Jay North, mgr.): May Robson in The Rejuvenation of Aunt Mary 9 delighted good attendance. Italian Opera 20.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, lessee and mgr.): Married for Money 4; small audience; pleased. Gaskin's Military Band 22. Polly of the Circus 23.

DANVILLE.—OPERA HOUSE (Ed Edmondson, mgr.): A Woman of the West 5 canceled. A Texas Ranger 9; poor, to poor business. Polly of the Circus 23. Gaskin's Sunbury Military Band concert 26.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): Billy the Kid 5 pleased small house. The Three of Us 4 pleased small house. The Portello Stock co. 15-20.

WARREN.—FAMILY (J. J. Rothchild, mgr.): 8-13 Josephine Gassman and picks, Lindston and Anderson, the Gagnours, Robisch and Childress, O. S. Goodhue, songs, and pictures to good business.

ST. MARYS.—TEMPLE (J. S. Speer, mgr.): The Sunny South co. 8; fair business. Meadow Brook Farm 10; good co. to fair business. A Trip to Egypt 22.

SHAMOKIN.—GRAND (M. Reis Circuit, lessee): The Girl from the Golden West 4 to fair business. A Texas Ranger 6 to moderate business. Our Band concert (local) 9 to packed house.

HUNTINGDON.—GRAND (J. Sewell Stewart, mgr.): The Labadies 9; fine, to fair house. Mrs. Wiggs 22. Tom Grippio's recital 25. Ben Greet's Players 26.

EAST STROUDSBURG.—GRAND (R. J. Booth, mgr.): Hip, Hip, Hoorah 8; poor, to good business. Wanted—A Husband 10; poor, to fair business. The Shoemaker 20. Uncle Dan'l co. 27.

CORRY.—LIBRARY (H. W. Parker, mgr.): The Mummy and the Humming Bird 4 pleased good audience. Ma's New Husband 9; good business.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): High Flyers 10; fair, to light business. Graustark 12.

SOMERSET.—OPERA HOUSE (W. D. Lambert, mgr.): Burkhart, magician, 15, 16.

WELLSBORO.—BACHE (Dartt and Dartt, mgrs.): Married for Money 25.

RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.; David R. Buffington, local mgr.): Week 8: James Kennedy co. in Gentleman Jim, the Diamond Thief, to fair business.——ITEMS: Adelaide Boothby as Gertrude De Courcey was good.—Ethel Carpenter, May Gerald, Kathleen Farrow scored.—James Kennedy made a hit as Gentleman Jim.—Ed Redding, Charles A. Bouton, Scott Robertson, Willard Dyer, Ted Vinton, and Master Charles Kennedy completed the cast.

NEWPORT.—OPERA HOUSE (Cahn and Cross Co., mgrs.): The Man of the Hour 8 scored to large house. The Opera House management on Feb. 11 began an indefinite season of moving pictures and vaudeville. Performances every afternoon and evening.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Wright Lorimer in The Shepherd King 5, 6; drew good houses; S. R. O. at matinee and pleased. Edith Tallaferro in Polly of the Circus 10, 11; well patronized and pleased.

FLORENCE.—AUDITORIUM (William Barringer, mgr.): Crescent Stock co. 5 ended their engagement and pleased good business. Trip to India 6 by Herald Square co., and pleased a large house.

ABBEVILLE.—CITY OPERA HOUSE (Cobb and Cheatham, mgr.): Lyman Twins 20.

TENNESSEE.

MEMPHIS.—LYCEUM (Clarence Weiss, mgr.): Paid in Full 1-6; splendid house. The District Leader 8, 9 pleased good business. The Honeymooners 10, 11. The Stronger Sex, with Annie Russell, 12, 13.——JEFFERSON (A. B. Morrison, mgr.): The stock co.'s return to comedy was welcomed by fine houses week of 8-13. Why Smith Left Home being the vehicle. William Jossey has succeeded Sydney Toler as leading man.——ORPHEUM (Max Fabish, mgr.): Good houses week of 8-13: Thomas H. Ince, Augusta Glose, Italian Trio, Byers and Hermsen, the Reig Brothers, Pertina, and Russell and Church.——BIJOU (Benjamin M. Stainback, mgr.): Cecil Spooner drew good houses week of 8-12 in The Girl from Texas and The Girl Raffles. The Gambler of the West 15-20.

CHATTANOOGA.—BIJOU (G. A. Neal, mgr.): Mrs. Wiggs 1-6 pleased good business. In the Nick of Time 15-20.——SHUBERT (P. R. Albert, mgr.): Josslt Lhevinne 1 pleased good business. A Knight for a Day 10.——ITEM: Grace George canceled 9, on account of illness.——ORPHEUM (W. S. Albert, mgr.): Yaps, Lewis and Kemp, Odell and Gilmore, and Eddie Foyer 8-13 pleased good business.

NASHVILLE.—VENDOME (W. A. Schoetz, mgr.): The Honeymooners 13. William H. Crane 22, 23.——BIJOU (George H. Hickman, mgr.): Hal Reid in The Kentuckian 1-6; good audiences. Mrs. Wiggs 8-13; capacity. Just Out of College 22-27.

TEXAS.

SAN ANTONIO.—GRAND (Sidney H. Wels, mgr.): Annie Russell in The Stronger Sex 2, 3 delighted three good houses. Francis Wilson in When Knights Were Bold 4; capacity; pleased. The Ginger Bread Man 5-7; splendid, to good business, and an extra performance 7, on account of Rogers Brothers not caring to play on Sunday. Rogers Brothers in Panama 8, 9. The District Leader 22.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): The Emma Bunting co. gave a good performance of The Little Gray Lady Jan. 31-6 to good business. Week 7-14, Queen of the Arena.——ROYAL (Harry J. Moore, mgr.): 31-6: Charlotte and Marguerite Chute, Mayo and Rowe, Zelldo, Joseph Kiefer, E. O. Blackburn, and the Muromatascope picture pleased good houses.——ITEM: Earl Burgess has gone to Chicago and New York for a few weeks.

EL PASO.—THEATRE (Frank Rich, mgr.): Arizona 12, 13 pleased good houses.——CRAWFORD (Frank Rich, mgr.): Burgess Stock co. enters their seventh week of successful business. This co. has certainly made good here, where several good stock cos. have failed, but Miss Salisbury, the leading woman, and Edgar Jones, leading man, have by their hard work won their way into the affections of the people here. The plays are well staged by Hal Mordaunt.——RUCKER TENT (Dr. Rucker, mgr.): This co. is making good here. Alice Dupree, May Ayer, Sarah Griffin, Ali Boller, J. H. Swift, Dick Elliott, and Clara Sumers are in the co.——MAJESTIC (Frank Rich, mgr.): Jan. 31-7: Burton and Wolf, Owen De Vernon, and pictures. 8-14: Owen and De Vernon and The Seven Girl Chorus.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Mrs. Temple's Telegram 2; good co. and house. Edna Wallace Hopper in Fifty Miles from Boston 4; excellent co.; good house. The Rogers Brothers in Panama 5; excellent co. and house. Francis Wilson in When Knights Were Bold 6; excellent, to good house.——MAJESTIC (Charles E. Somers, mgr.): Week 1 vaudeville, with Cameraphone and Powergraph; fair, to good houses. Same week 8, with change of bill.

PALESTINE.—TEMPLE (W. R. Swift, mgr. and owner): Uncle Echo 1; fair house. The Traitor 3; capacity; pleased. The Georgia Minstrels 4; creditable performance without costumes and other effects on account of late train. Marie Nielsen 6 pleased good business (booked for return). Buster Brown 22. Uncle Josh Perkins 23. Ma's New Husband March 2.——LYRIC (Karl Pickerill, mgr.): Ma Bell and Corbley, pictures.

BEAUMONT.—KYLE (Theo. Clemmons, mgr.): Francis Wilson in When Knights Were Bold 1; fair audience. Max Figman in The Substitute 2 delighted a large audience. Charles Grapewin 3 delighted well filled house. Fifty Miles from Boston 6 to good business; pleased. Country Kid 22. Lion and the Mouse 23.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Mrs. Temple's Telegram 3; small house. Faust 5; poor house; pleased.——MAJESTIC (W. B. Reynolds, mgr.): Marie Snowden, Pat Levolo, Weller and Millnor, Felton and Haines, and Lizzie Wells 1-6 to packed houses. Valerie Whitmire in songs continues to please.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Desmols Sisters 1; fair house. Annie Russell in The Stronger Sex 4; packed house; pleased audience. Francis Wilson in When Knights Were Bold 5; crowded house. Max Rogers in In Panama 6; two big houses.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild, mgr.): Elbert Poland and the Italian Boys 2 pleased a fair audience. The Missouri Girl 3; fair, to small audience. The Gingerbread Man 4 delighted a large audience; receipts $600.

ORANGE.—THEATRE (H. R. Jackson, mgr.):

HOW TO SELECT A
DENTIFRICE

First: It must positively be non-acid.
Second: It must be only slightly alkaline. (Soaps are too alkaline.)
Third: It must not contain any bleaching preparations.
Fourth: It must not be gritty or contain any substances injurious to the teeth, gums or mucous membrane of the mouth (such as fermentable sugars).

There is one dentifrice that can stand this test. It is not only the oldest, but conceded to be the safest and best dentifrice. It has been in universal use for over sixty years.

The profession need not fear for the health of their teeth

Stock—Wallick Stock co. 2-6. Plays: My Rose of Dixie, Bob Hose, Beast Dallas of Texas, Dr. Jekyll and Mr. Hyde, A Lawyer's Wedding, Our Boys; pleased full houses. Same co. 8-15.

CLEBURNE.—BROWN'S OPERA HOUSE (G. V. Brown, mgr.): Angell's Comedians 1-6. Plays: Down in Maine, The Woman, the Gambler and the Man, The Man from Texas, and Dr. Jekyll and Mr. Hyde; excellent, to fair business.

BROWNWOOD.—HARRIMAN'S OPERA HOUSE (R. W. Harriman, pres.): All On the Quiet 2; fair, to good house. Black Patti 4; S. R. O.; pleased. Ma's New Husband 5; good house; pleased. Faust 9; fair house; pleased.

TYLER.—LYRIC OPERA HOUSE (Fay F. Bevill, mgr.): Barry-Graham Stock co. week 1 pleased good business. A Gambler's Sweetheart 9. Mrs. Temple's Telegram 17. Uncle Josh Perkins 20.

NACOGDOCHES.—OPERA HOUSE (Simpson and De Lamar, mgrs.): C. Eddie Morton Jan. 26-28, presenting Resurrection, Forget-Me-Not, Ranchman's Rest to large and well pleased audiences.

SAN ANGELO.—OPERA HOUSE (Aug. Balfana, mgr.): Black Patti 3 pleased good audience. Ma's New Husband 4; fair co. and business. It's All On the Quiet 6; business fair. Morey Stock 15-20.

CLARKSVILLE.—OPERA HOUSE (C. W. Skinner, mgr.): Callahan Dramatic co. 1-3; fair, to good business. Plays: Soldier of Fortune, A Colonel of the Sixteenth, and Convict 469.

BRENHAM.—GRAND (Alex. Simon, mgr.): Uncle Zeke 6; fair co. and business. Emery Stock co. March 1-6. Otto Krause 15.

MARSHALL.—AUDITORIUM (Myers and Newman, mgrs.): Elks repeated Mikado 5 to S. R. O. A Banker's Child 6; fair business; pleased.

AMARILLO.—GRAND (H. H. Elliott, mgr.): The Lion and the Mouse 8; excellent, to good business.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Thief 6 pleased a large audience.

SHERMAN.—OPERA HOUSE (A. B. Saul, mgr.): The Thief 5 to capacity; pleased.

WICHITA FALLS.—THEATRE (C. W. Bean, mgr.): Morrison's Faust 1; good co. and house.

UTAH.

OGDEN.—GRAND (R. P. Herrick, mgr.): The Red Mill 4 pleased one of the best houses of the season. Si Plunkard 7; fair house and performance.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Harcourt Comedy co. 8 in Fight for a Million 9. My Old Kentucky Home 10.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): Hadley's moving pictures 10 pleased light business. The Wolf 27.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Under Southern Skies 12.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): The Cat and the Fiddle 5, 6 failed to please. The Blue Mouse 9-10. The Mayor and Chief of Police decided that the play was immoral and the management closed the engagement after the first performance. Nat Goodwin 22, 23.——BIJOU (Charles I. McKee, mgr.): The Wizard of Oz 15-20.——COLONIAL (E. P. Lyons, mgr.): 8-13 Gracey, Whitely and Bill, Reilly and Bryan, moving pictures to good houses.

DANVILLE.—ACADEMY (S. A. Schloss, owner; J. F. Arnold, local mgr.): The Cat and the Fiddle Jan. 27 pleased large business. Vernon Stock co. in repertoire 1-6; good co. and business. Manhattan Opera co. 8; excellent co., to capacity.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): On the Frontier 8; good, to fair house.

PETERSBURG.—ACADEMY (J. P. Coleman, mgr.): The Dandy Dixie Minstrels 3; large and pleased house.

WASHINGTON.

TACOMA.—THEATRE (C. H. Herald, mgr.): Local Minstrels 1 (for benefit of Stadium) drew a large audience. Lambanie Grand Opera co. 3-6, and matinee; fair business; the audiences were pleased; some good voices were in the cast. The following operas were offered: Lucia, Il Trovatore, Cavalleria Rusticana, Pagliacci, and La Boheme.——Star (H. McRae, mgr.): McRae Stock co. week 1-6. Mistress Nell to good business; Margaret Oswald, in title-role was especially well cast in the part; several new faces appeared in this play.——SAVOY: Savoy Stock co. 1-6: The Life of an Actress.——PANTAGES' (W. T. Timmons, mgr.): 1-6 presented for a drawing number the Piccolo Midgets, who offered good acrobatic feats; attendance large.——GRAND (Dean B. Worley, mgr.): African lions were in the centre field on this vaudeville stage week 1-6 to big business.

EVERETT.—THEATRE (H. R. Willis, mgr.): The Devil's Auction Jan. 30; fair co.; good house.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (Nixon, Cohan and Harris Circuit, lessees; Joseph R. Gainor, local mgr.): Cripple Creek 1; ordinary, to fair business. The Great Divide 3 pleased good business. The Wolf 12. Billy the Kid 15. Paid in Full 19. Girls of the Sunny South 20.——HIPPODROME (H. A. Smith, mgr.): Week 1: Holland, Webb and co., Ernest Martin, Harry De Coe, and Burton and Wallace, to good business. Week 8: Opened with the Collins, Great Beaudoin co., Lee Fevre, St. John G. Cacum, McCormick and Wallen, Mary Sheffiel, the Tremans, and the Beanos.

WHEELING.—COURT (R. L. Moore, mgr.): Peggy Machree 8; good co. and business. John Griffith in Faust 10. Three of Us 13. Witching Hour 20.——VIRGINIA (Charles A. Feinler, mgr.): Ward and Vokes 4-6; S. R. O. McFadden's Flats 9-10; good business. Busy Izzy's Boodle 11-13. Heir to the Hoorah 18-20.——GRAND (Charles A. Feinler, mgr.): 8-13 vaudeville, with Asahi Troupe, Senor Arnoldo's animals, and other features.——NEW APOLLO (H. W. Rogers, mgr.): Opens 15 with the Belles Burlesque co.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): The Flaming Arrow 5; fair performance and business. Griffith in Faust 9; good, to fair business. The Three of Us 19. A Good Fellow 26. A Knight for a Day March 1.——SHOW (F. Langworthy, mgr.): Pictures, songs, and Sperry and his dog 4-6 to capacity.

CLARKSBURG.—GRAND (Robinson and Feinler, mgrs.): The Choir Singer Jan. 30; two fair performances and houses. Franklin Stock co. 1-6. Plays: Why Women Sin, Wormwood, In the Bishop's Carriage, Beware of Men, Daughter of the South, and In the Heart of a Storm. Girls 8 pleased good business.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Champlin Stock co. 8-13; crowded houses; best repertoire co. ever seen in this city. Plays: At Piney Ridge, Charity Ball, Beyond the Great Divide, Lamb and the Brute, The Cowboy Outlaw, An Old Sweetheart of Mine.

GRAFTON.—BRINKMAN OPERA HOUSE (George Brinkham, Jr., mgr.): The Choir Singer 4 pleased fair house. John Griffith in The King's Rival 8; fair, to large house. The Follies of New York 10; great; to good business.

MARTINSBURG.—CENTRAL OPERA HOUSE (Charles W. Boyer, lessee and mgr.; Fred Rider, res. mgr.): Burkhart, magician, 5, 6; fair, to small business. The Girl of the Sunny South 8 pleased good house.

PARKERSBURG.—CAMDEN (W. E. Kemery, mgr.): The Flaming Arrow 3; fair. Girls 6 pleased good house. Keyes Sisters 9-13. The Three of Us 15. The Girl of the Sunny South 19. Paid in Full 20.

FAIRMONT.—GRAND (J. E. Powell, mgr.): The Flaming Arrow 6; big matinee; medium attendance night; fair co. Girls 9 pleased good house.

ELKINS.—OPERA HOUSE (H. O. Blaker, mgr.): Graustark 18. Florence Davis 20.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., owners; John Wingfield, mgr.): The Warrens of Virginia 3; splendid, to large house. Joseph Tinker in A Home Run opened four 7; very good, to fair business. Jeanie Fletcher and co. 6; well pleased audience.——BIJOU (Campbell and Danforth, owners; F. B. Stafford, mgr.): Week ending 7 Christine Hill and co., Verdie Mansfield and co., Gilmore and Castle, Captain Stanley Lewis and co., Davis and Miller, Dollie Le Gray, Bijouscope; large business.——ORPHEUM (J. M. Loveland, mgr.): Fine programme by the Five Lovelands and pleasing films to good business.

KENOSHA.—RHODE OPERA HOUSE (Joseph G. Rhode, mgr.): The Warrens of Virginia 2; excellent, to good business. La Mascotte, auspices St. James Catholic Church, direction George F. Knules, 5; good, to capacity. Talking pictures 7; good, to fair business.——BIJOU (F. J. O'Brien, mgr.): Billy Johnson and co., Ruth Chandler and Del A. Phone 1-3; pleased good business. Five Columbians, Pollard and Wharton and Mohler; excellent, to capacity.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): Opie Reid (lecture) 5. Louis James in Peer Gynt 20.——UNIQUE (O. J. Vollert, mgr.): Continuous vaudeville to capacity. Billy Johnson and his Dusky Valentines, La Mothe Trio, Lavigne Sisters, Hannah, Diggs and Burns, Bert Melburn, Gladys Williams, and Uniqueagraph 8-14.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Mr. Bob (local) 5 to big house. A Girl at the Helm 7, 8 pleased S. R. O. The Girl Question 20.——ITEM: National Ski Tournament 6, 7 to about 15,000 persons. Barney Riley won first prize in the amateur class and Ole Larson in the professional class. Longest jump, 135 feet.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman, mgr.): Jeanie Fletcher Scotch Concert co., 5; delighted fair house. Victor Morley in The Three Twins 6 pleased two packed houses. The King of Trumps 7 pleased at popular prices. Paid in Full 10; drew well and pleased two houses.

OSHKOSH.—GRAND (J. E. Williams, mgr.): The Three Twins 5; best house of the season. Harvey Stock co. 7; two good houses. Plays: Sin and Its Sorrows, The Man Outside. Paid in Full 11. Girl at the Helm 16.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): McCutcheon (cartoonist; illustrated lecture; auspices lecture course; local) delighted capacity 2. Mrs. Temple's Telegram 5 pleased good business. Honeymoon Trail 24. A Yankee Doodle Girl 27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The Warrens of Virginia, with Frank Keenan, 5 delighted big house. The First Violin 24. Human Hearts 27.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): The Land of Nod 2; large house. Mrs. Temple's Telegram 7; good business.

MARSHFIELD.—OPERA HOUSE (John P. Adler, mgr.): Harvey Stock co. week 8.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): Rose Melville in Sis Hopkins 8 pleased fair business. The Right of Way 22. Morrison's Faust 23.——ATLAS (Thomas Heaney, prop. and mgr.): Barney First, Maria Fountain and co., the Great Alexanders, moving pictures, and illustrated songs 1-6 pleased good business.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Pictures and vaudeville to 1,200 people nightly.

CANADA.

LONDON, ONT.—GRAND (A. J. Small, prop.; George S. McLeish, mgr.): The Daniel Ryan Stock co. played a week's engagement 1-6 to only fair business, but deserved better, as the co. was capable, and the plays presented were good and included A Royal Lover, The Bells, Salome, Thou Shalt Not, The Merchant of Venice, Dr. Jekyll and Mr. Hyde, and Don't Tell My Wife for the matinee. Grace Van Studdiford in The Golden Butterfly 10 drew a packed house and made a big hit. Mabel Taliaferro in Polly of the Circus 20. Kathryn Osterman in The Night of the Play 22. Under Southern Skies 27.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Stock co. in House of a Thousand Candles 1-6 pleased good business. The Heir to the Hoorah 15-20.——GRAND (Wedgwood Nowell, mgr.): In the Bishop's Carriage 1-6; best of the season to increasing business. Divorcons 8-13.——DOMINION (G. A. and C. V. Kobold, mgr.): William Morrow and co., Charles Bennah and Julia Miller, George A. Beane, Elsie Fay, Miller and Weston, Misses Burnett and Major, Three Fredericks 1-6; good bill and business.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Imperial Opera co. in San Toy Jan. 30; excellent, to good business. Alice in Wonderland 4-6; good performances and business (local). Charles Mack in Come Back to Erin 25. Corelli co. 26, 27. Himmelein's Ideals March 1-6.——LYRIC (Hal Morgan, mgr.): Boyd and Roberts, Clio, Charles Ross, Dave Vine, Prevett and Morrill, songs, and pictures to capacity.

PETERBOROUGH, ONT.—GRAND (J. J. Turner and Sons, props.; J. J. Turner, Jr., mgr.): The Private Secretary 7 (local); direction Irving Beers, to good business. Bernard Daly in Rory of the Hills 4; good business; pleased. Kathryn Osterman in The Night of the Play 6; fair business; pleased. Power Stock co. 8-15; good business; pleased.

QUEBEC, QUE.—BENNETT'S (J. H. Alex, res. mgr.): Madame Blanche Marchesi, assisted by Brahm Van Den Berg, 1, pleased a crowded house. Vaudeville balance of the week, with the following bill: McNamee, Helen Shipman, Bertha Noss Russell, Cora Beach Turner and co., Desmond and Bailey, the Vedmars.

OTTAWA, ONT.—RUSSELL (P. Gorman, mgr.): Rory of the Hill 6 to good performance and business. The Merry Widow 8, 9; capacity; pleased.——BENNETT'S (Gus S. Greening, mgr.): Week 8: Hugh J. Emmett, Jennings and Renfrew, Hastings and Wilson, Fiddler and Shelton, Dan Burke and Girls, Grif, Silvas pleased good house.——GRAND (R. J. Birdwhistle, mgr.): Moving pictures week 8.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): The Cameraphone opened week of 8, with Mlle. Dazie, Election on the Bowery, The Awakening of the Twins, and A Cowboy Elopement; business good. Marie Hall, violinist, 22, presented by Helen Darling and assisted by Louie Basbe, pianist, and Harold Bealey, baritone.

CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): Queen Zephra (local) 2-5; capacity houses; delighted. Edison moving pictures 6 to good house. The Man and His Mate 11. The Corelli co. 17. The Night of the Play 24. Human Hearts 26.

QUEBEC, QUE.—BENNETT'S (J. H. Alex, res. mgr.): The first week of the new season of vaudeville drew good business 1-6. The bill 8-13 was Frank Mochon, Hale and Corbin, Harvey and Bayliss, Brockman, Mack and Belmont. The Wolf 18-20.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, mgr. and prop.): Rory of the Hills 1. Rest of week vaudeville, moving pictures and songs; pleased good houses. This week vaudeville, moving pictures and illustrated songs.

NELSON, B. C.—OPERA HOUSE (Willis and Cosgrove, lessees; George Horstead, res. mgr.): Mark Brothers Jan. 25-30. Plays: The Irish Emigrant, Dublin Dan, Because She Loved Him So, Jerry the Tramp, The Hypocrite, and The Irish Detective.

KINGSTON, ONT.—GRAND (A. J. Small, sole prop.; D. P. Branigan, mgr.): Powers Stock co. 1-6; good business. Reuben and His Sweetheart March 1. Forty-five Minutes from Broadway 3.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Hilda Spong in Man and His Mate 3 delighted good house. Moving pictures 6; good business.

SHERBROOKE, QUE.—CLEMENT (T. M. Clement, prop.; W. J. Tippett, mgr.): Under Southern Skies 9; good attraction and attendance.

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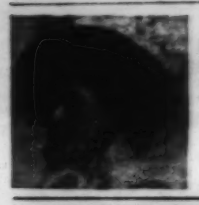

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O. T. Crawford Film Exchange Co., Gayety Theatre Building, St. Louis, Mo.
O. T. Crawford Film Exchange Co., Crawford Theatre, El Paso, Tex.
O. T. Crawford Film Exchange Co., Hopkins Theatre, Louisville, Ky.
O. T. Crawford Film Exchange Co., Shubert Theatre, New Orleans, La.
Harry Davis, 347 Fifth avenue, Pittsburg, Pa.
Harry Davis, Buffalo, N. Y.
Harry Davis, 1311 Market street, Philadelphia, Pa.
Denver Film Exchange, 713 Lincoln avenue, Denver, Colo.
Dixie Film Company, 620 Commercial place, New Orleans, La.
Duquesne Amusement Supply Co., 104-5 Bakewell Building, Pittsburg, Pa.
Duquesne Amusement Supply Co., 235 Monticello Arcade Building, Norfolk, Va.
Edison Display Co., 1116 Third avenue, Seattle, Wash.
Edison Display Co., 165½ Fourth street, Portland, Ore.
Electric Theatre Supply Co., 47 North Tenth street, Philadelphia, Pa.
Greater New York Film Rental Co., 24 Union square, New York City.
C. J. Hite Company, Monadnock Block, Chicago, Ill.
Howard Moving Picture Co., 564 Washington street, Boston, Mass.
Imperial Film Exchange, 44 West Twenty-eighth street, New York City.
Imperial Film Exchange, 299 River street, Troy, N. Y.
Imperial Film Exchange, 803 Ninth street, N. W., Washington, D. C.
Imported Film & Supply Co., 708 Union street, New Orleans, La.
Kent Film Service, 218 Nicholas Building, Toledo, Ohio.
Kleine Optical Company, 2008½ Third avenue, Birmingham, Ala.
Kleine Optical Company, 657 Washington street, Boston, Mass.
Kleine Optical Company, 52 State street, Chicago, Ill.
Kleine Optical Company, 302 Boston Building, Denver, Colo.
Kleine Optical Company, 229 Commercial Building, Des Moines, Iowa.
Kleine Optical Company, 214 Traction Building, Indianapolis, Ind.
Kleine Optical Company of California, 309 Pacific Electric Bldg., Los Angeles, Cal.
Kleine Optical Company, 662 Sixth avenue, New York, N. Y.
Kleine Optical Company, 309 Melhorn Building, Seattle, Wash.
Kleine Optical Company of Missouri, 523 Commercial Building, St. Louis, Mo.
Laemmle Film Service, 196 Lake street, Chicago, Ill.
Laemmle Film Service, Main and Sixth streets, Evansville, Ind.
Laemmle Film Service, 78 South Front street, Memphis, Tenn.
Laemmle Film Service, 1121-23 Lumber Exchange, Minneapolis, Minn.
Laemmle Film Service, 800 Brandeis Block, Omaha, Neb.
Laemmle Film Service, 419-20 Marquam Grand Building, Portland, Ore.
Laemmle Film Service, 151 Main street, Salt Lake City, Utah.
Lake Shore Film & Supply Co., 314 Superior avenue, N. E., Cleveland, Ohio.
H. Lieber Company, 24 West Washington street, Indianapolis, Ind.
Lubin Film Service, 21 South Eighth street, Philadelphia, Pa.
Lubin Film Service, 510 Paul-Gale-Greenwood Building, Norfolk, Va.
Lubin Film Service, 140 West Fifth street, Cincinnati, Ohio.
Michigan Film & Supply Co., 82 Griswold street, Detroit, Mich.
Miles Bros., Inc., 250 Sixth avenue, New York, N. Y.
Miles Bros., Inc., Washington and Dover streets, Boston, Mass.
Miles Bros., Inc., 790 Turk street, San Francisco, Cal.
Mitchell Film Exchange, 120½ Main street, Little Rock, Ark.
Monarch Film Exchange, 201 Thompson Building, Oklahoma City, Okla.
Montana Film Exchange, 41 North Main street, Butte, Mont.
Morton Film Exchange, 107 Sixth street, Portland, Ore.
National Film Company, 100 Griswold street, Detroit, Mich.
National Film Renting Co., Spokane, Wash.
Novelty Moving Picture Co., 418 Turk street, San Francisco, Cal.
Ohio Film Exchange, 16 East Broad street, Columbus, Ohio.
Pearce & Scheck, 223 North Calvert street, Baltimore, Md.
Pennsylvania Film Exchange, 403 Lewis Block, Pittsburg, Pa.
People's Film Exchange, 126 University place, New York City.
Philadelphia Film Exchange, 1229 North Seventh street, Philadelphia, Pa.
Pittsburg Calcium Light & Film Co., 121 Fourth avenue, Pittsburg, Pa.
Pittsburg Calcium Light & Film Co., Wilkes-Barre, Pa.
Pittsburg Calcium Light & Film Co., 501-503 Central Building, Rochester, N. Y.
Pittsburg Calcium Light & Film Co., Neave Building, Cincinnati, Ohio.
Pittsburg Calcium Light & Film Co., 421 Walnut street, Des Moines, Iowa.
Pittsburg Calcium Light & Film Co., 60-62 Brownell Block, Lincoln, Neb.
Schiller Film Exchange, 103 Randolph street, Chicago, Ill.
Southern Film Exchange, 1822 Fourth avenue, Birmingham, Ala.
Southern Film Exchange, 148 West Fifth street, Cincinnati, Ohio.
George K. Spoor & Co., 62 North Clark street, Chicago, Ill.
Star Film Exchange, 120 Randolph street, Chicago, Ill.
Standard Film Exchange, 79 Dearborn street, Chicago, Ill.
Superior Film Supply Co., 621 Nasby Building, Toledo, Ohio.
Swaab Film Service Co., 338 Spruce street, Philadelphia, Pa.
Wm. H. Swanson & Co., 160 Lake street, Chicago, Ill.
Wm. H. Swanson Co. of Omaha, 405 Karbach Block, Omaha, Neb.
Wm. H. Swanson St. Louis Film Co., 200 North Seventh street, St. Louis, Mo.
The Talking Machine Co., 97 Main street, East Rochester, N. Y.
Tally's Film Exchange, 554 South Broadway, Los Angeles, Cal.
Theatre Film Supply Co., 202 South Tryon street, Charlotte, N. C.
Theatre Film Supply Co., 2007 Second avenue, Birmingham, Ala.
Theatre Film Service Co., 85 Dearborn street, Chicago, Ill.
Theatre Film Service Co., 1038 Golden Gate avenue, San Francisco, Cal.
Trent & Wilson, 63 East Third street, Salt Lake City, Utah.
20th Century Optiscope Co., 59 Dearborn street, Chicago, Ill.
20th Century Optiscope Co., Shukert Building, Kansas City, Mo.
20th Century Optiscope Co., 408 Eccles Building, Ogden, Utah.
Turner & Dahnken, 1650 Ellis street, San Francisco, Cal.
Twin City Calcium and Stereopticon Co., 709 Hennepin avenue, Minneapolis, Minn.
United Film Exchange, 717 Superior avenue, N. E., Cleveland, Ohio.
U. S. Film Exchange, 132 Lake street, Chicago, Ill.
Vaudette Film Exchange Co., 103 Monroe street, Grand Rapids, Mich.
P. L. Waters, 41 East Twenty-first street, New York City.
Alfred Weiss' Film Exchange, 219 Sixth avenue, New York City.
Western Film Exchange, 940 Century Building, St. Louis, Mo.
Western Film Exchange, 307 Grand avenue, Milwaukee, Wis.
Western Film Exchange, 201 Miners' Bank Building, Joplin, Mo.
Wonderland Film Exchange, Seventh street and Liberty avenue, Pittsburg, Pa.
Wheelan-Loper Film Co., 339 Main street, Dallas, Tex.
Yale Film Renting Co., 622 Main street, Kansas City, Mo.